

ART AND MUSIC

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Koussevitzky Plays Novelties In Final Berkshire Concerts

By CECIL SMITH

LENEX, MASS.

SERGE KOUSSEVITZKY and the Boston Symphony brought the twelfth Berkshire Festival to a resonant close, on the afternoon of Aug. 14, with an eloquent account of Beethoven's Fifth Symphony. An audience of 14,200—the summer's largest, and the largest yet recorded at Tanglewood on a Sunday afternoon—remained at the end of the concert to send Mr. Koussevitzky away with the longest and loudest demonstration in the history of the Music Shed. The concert marked the official end of Mr. Koussevitzky's 25 years of distinguished service as music director of the Boston Symphony. In October, Charles Munch becomes the orchestra's conductor. It did not mark the end of Mr. Koussevitzky's association with Tanglewood, however. He will return in the summer of 1950, to continue as director of the Berkshire Music Center, the school maintained on the grounds by the Boston Symphony, and to conduct during the first and third weeks of the three-week schedule of festival concerts in the Music Shed. Mr. Munch will conduct the programs of the second week. Between now and next summer, Mr. Koussevitzky is scheduled to fill guest-conducting engagements in this country and abroad, beginning with the final concerts of the Hollywood Bowl season, on Sept. 2 and 3.

The official attendance count for the nine subscription concerts of the 1949 Berkshire Festival was 116,200, an increase of 3,700 above last summer's total of 112,500.

Four pre-season Bach-Mozart concerts in the Theatre-Concert Hall, a special occasion called Tanglewood on Parade, three public Saturday morning Boston Symphony rehearsals, and 55 minor musical events together attracted enough additional visitors to raise the summer's over-all figure to 181,350—8,850 more than last year.

THE final weekend of the festival was studded with novelties. Randall Thompson's *The Last Words of David* received its world premiere, and Leonard Bernstein's Second Symphony, *The Age of Anxiety*, was given its first hearing outside Boston, in the Tanglewood on Parade program on Aug. 12. On the following evening,

Benjamin Britten's Spring Symphony was performed for the first time in the United States—the second time anywhere, since its initial presentation had taken place at the Holland Festival, in Amsterdam, on July 14, as Ian Batavus reports elsewhere in this issue. In the closing program, Olivier Messiaen's *L'Ascension*—not, strictly speaking, a novelty, since Pierre Monteux and the San Francisco Symphony had previously played it in their home city, in New York, and elsewhere—was included as a tribute to the French composer, who has been a member of Aaron Copland's composition department of the Berkshire Music Center this summer. A major revival, rather than a novelty, was Leonard Bernstein's exhumation, on Aug. 11, of Shostakovich's already almost forgotten Seventh Symphony, which was played at Tanglewood for the first time in the United States under war-time conditions, in 1942, when Mr. Koussevitzky presented it with the student orchestra of the Berkshire Music Center.

Britten's Spring Symphony was commissioned by the Koussevitzky Music Foundation, with the expectation that its first performance would take place at Tanglewood. When the composer requested that the work be released to the Holland Festival so that he could be present at its premiere, Mr. Koussevitzky acceded, gracefully accepting the role of second performer.

There was nothing second-rate, however, about the Tanglewood performance. Mr. Koussevitzky had prepared the complex work with the greatest care and insight. The intricate composite rhythms, counterpoints, and sonorities of orchestra, mixed chorus, boys' chorus, and three soloists were achieved with extraordinary clarity and balance; and the participants played and sang with a zest and freedom that concealed the arduous preparatory rehearsals the music must have required. The Festival Chorus was trained superbly by Hugh Ross, who also whipped into lively shape a chorus of some thirty boys from the nearby Camp Mah-Kee-Nac. The soloists—all of whom surmounted with spectacular ease and musicianship a score that bristled with difficult intervals, peculiar word accentuations, florid embellishments and roulades, yodelling, and bird-calls—were Frances Yeend, soprano; Eunice Alberts, contralto; and David Lloyd, tenor.

THE Spring Symphony is not really a symphony at all, but a large choral-orchestral work in four movements, stemming from the familiar Elgar-Holst-Vaughan Williams tradition, and devoted to settings of poems, mostly pre-nineteenth-century (the one modern lyric is by W. H. Auden), dealing with spring. An exception to the vernal mood is provided by the gloomy introduction, whose text, "Shine out, fair sun, with all your heat," is an anonymous sixteenth-century complaint against winter. The subsequent thirteen evocations of spring, a capsule Golden Treasury of English Lyrics, are too elaborate and too changeable in their instrumental

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Howard S. Babbitt, Jr.

Three of the principal figures in Benjamin Britten's comic opera, *Albert Herring*, which received its first American performance at Tanglewood in August. In the scene illustrated above, David Lloyd (left), as Albert Herring, learns from Lady Billows (Ellen Faulk) that he has been chosen King of the May, as a reward for his virtue. The ministerial onlooker at the right is James Pease

Week of Chamber Music Brings Immense Audiences to Ravinia

CHICAGO

THE Ravinia Festival made history, in June, simply by opening on schedule only six weeks after a disastrous fire had completely destroyed the park's pavilion. It made more history, in August, by assembling a trio of world-famous artists who never before had played together, and by breaking all kinds of box-office records. This fourteenth season of music on the North Shore should rank as one of the most momentous in Ravinia's records.

The Chicago Symphony itself played to some 86,251 listeners at its 24 concerts in six weeks, a slight decrease from last year's 92,735, though an extremely encouraging showing in view of poor weather during the early part of the summer. Then three men took over the stage and drew almost half as many customers in one week as the full symphony orchestra and half-a-dozen soloists had attracted in six.

The three men were Artur Schnabel, pianist; Jascha Heifetz, violinist; and Gregor Piatigorsky, cellist—a trio never before presented together. They played four concerts of trios, violin and piano sonatas, cello and piano sonatas, solo works for all three instruments, and even a few violin and cello pieces; and they astonished even the most optimistic of the Ravinia officials by collecting some 35,000 patrons for the week—one of the most impressive audiences ever to fasten its attention on chamber music.

As exciting as the statistics may be, however, they fail to surpass in interest the fact that these three (after several weeks' rehearsal together in California) were able to sublimate their virtuosic individualities.

The crowds that jammed Ravinia during the second week of August were not the most discriminating audience possible—there were movie fans, camera fans, autograph seekers, celebrity worshippers galore; but the most exacting music lover found himself

thrilled to experience renewed confirmation of what he had known for years—that Mr. Rubinstein, Mr. Heifetz, and Mr. Piatigorsky are artists with too much respect for music to warp it in attempts to outshine one another. Their collaboration was just that—a masterful collaboration that did them all credit—rather than a mere booking coup.

Beethoven's Archduke Trio, with which they opened their four-concert engagement on Aug. 9, was practically the only three-instrument presentation of the week in which proportion was not ideal. Mr. Heifetz' violin, apparently improperly placed to benefit from the acoustics of a stage that has proved admirably resonant, was outweighed by the cello and the piano; but Mendelssohn's First Trio, in D minor, heard later in the evening, found the three artists attaining a rapport they never again lost during the week. Mr. Heifetz and Mr. Rubinstein collaborated in Brahms' Sonata in D minor, and Mr. Rubinstein was the first soloist of the series, in a rich-toned reading of Chopin's G minor Ballade. Attendance was 8,400.

Threatening weather helped hold the Aug. 11 attendance down to 7,800, and the excessive humidity did not improve the string tone, but the admirably balanced program was another gem. The piano was a bit obtrusive in the Franck Sonata (in which Mr. Rubinstein and Mr. Heifetz were interrupted by a cloudburst that brought a five-minute halt while the listeners outside the pavilion sought shelter). The Piatigorsky-Rubinstein combination was more ideally adjusted, in the Brahms Sonata in E minor, Op. 38, which followed. Mr. Heifetz presented the finest music-making of the first two concerts in a direct, pure, quiet but powerful reading of the Bach Chaconne. Even though the rain resumed just as he started, it was an interlude to rivet attention and stir

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Richard Strauss Dead At Age of Eighty-Five

ON Sept. 8, word was received that Richard Strauss had died at his home in Garmisch-Partenkirchen, Germany. The composer, who passed his 85th birthday on June 11, succumbed to intestinal inflammations that had kept him bed-ridden since the middle of August. His works, which have long since established themselves in the standard repertoire, placed him in the forefront of composers in the German Romantic tradition.

Albert Herring Staged At Tanglewood

A Masterly Comedy Of The First Rank?

By ROBERT SABIN

LENOX, MASS.

ALBERT HERRING, Benjamin Britten's first opera on a humorous theme, establishes more firmly than ever his standing as a musical dramatist of the first rank. In this new work, the compassion and keen sense of characterization revealed in Britten's "grand" opera, *Peter Grimes*, are blended with the masterly musical economy of his chamber opera, *The Rape of Lucretia*. With an orchestra of fifteen (augmented to sixteen at Tanglewood) he achieves miracles of sonority. Musical epicures will savor this score as they do Ravel's *L'Enfant et les Sortilèges* and Strauss' *Ariadne auf Naxos*. Yet the technical skill of the instrumental and vocal writing is forgotten in the buoyancy of the action and the charm of the music.

The libretto provides an hilarious plot, with a richly amusing gallery of village characters. Lady Billows, the "elderly autocrat" who keeps a jealous eye on the moral conditions of the town of Loxford; Florence Pike, her acridulous housekeeper; Albert, the timid virgin, dominated by his shrewish mother; the lusty young lovers, Sid and Nancy—these and the other figures cry for musical treatment.

A lesser artist might have been content to exploit the farcical elements of the story of the boy who is chosen King of the May, because there are no girls left so definitely above moral suspicion as to deserve the crown of purity and prize money offered by Lady Billows. But Britten has gone deeper; he stirs not merely laughter, but tears. There are more echoes of Wagner's *Die Meistersinger* in this score than the morning music at the beginning of the third act. One is constantly reminded of the spirit of Wagner's comedy, of his ability to poke fun at his characters without losing his sense of their reality and importance as human beings. Albert Herring, of course, is a vastly less ambitious undertaking, with less unity of style and purpose than Wagner's masterpiece, but it has a comparable radiance of feeling. Even the satirical references to Verdi's *Aida* are poetically treated.

The work opens in a vein of pure farce. The arrogant Lady Billows has summoned the village council—Miss Wordsworth, head teacher of the church school, Mr. Gedge, the vicar, Mr. Upfold, the mayor, and Police Superintendent Budd—to discuss the award of her May Day prize. As the conference progresses, Miss Pike annihilates the chances of each candidate by consulting a catalogue not unlike Leporello's in its unfolding of amorous dalliance. Just as Dickens became too interested in Mr. Pickwick to allow him to remain a mere caricature, Britten begins to add new psychological dimensions to his characters. Lady Billows' monologue on the lasciviousness of the village girls has unmistakable overtones of sadistic repression. The bird-like music that accompanies Miss Wordsworth's effusions is touchingly reminiscent of gushing young old-maids in all times and climes. And the bumbling officiousness of the vicar, the mayor, and the superintendent are deliciously echoed in the score.

THE most striking instance of this power of musical characterization occurs in the role of Albert. At the beginning, he is barely coherent, little



A scene of mourning, a few minutes before the last-act curtain of Britten's *Albert Herring*. Reacting vigorously to the notoriety and dubious honor of his coronation as King of the May, Albert has disappeared, after a night of revelry. In his mother's grocery store, the townspeople give way to lamentations, when a slender bit of evidence suggests that the errant hero is dead

Benjamin Britten's three-act comic opera, *Albert Herring*, on a libretto freely adapted by Eric Crozier from Guy de Maupassant's short story, *Le Rosier de Madame Husson*, was given for the first times in the United States on Aug. 8 and 9 at Tanglewood, by the opera department of the Berkshire Music Center. Boris Goldovsky conducted, and shared the stage direction with Sarah Caldwell. The settings were designed by Charles Elson and the costumes by Leo van Witsen. David Lloyd sang the title role, Ellen Faulk was Lady Billows, and James Pease was Mr. Gedge, the Vicar. In other roles, Eleanor Davis, Frances G. Cammuso, and Bennett Eppes sang on both nights. The casts were in other respects different. Ruth Ramsey, Janet Southwick, Karl Brock, Francis Barnard, Beverly Shearer, Manfred Hecht, and Edith Evans appeared in the August 8 performance; Beverly Hunziker, Howard Fried, Joseph Contreras, Nora Riggs, Irvin Nordquist, Helen Spaeth, and Elinor Warren sang on August 9. Because of the world-wide interest in Britten's operas, we present two critical opinions of *Albert Herring*, making no attempt to reconcile their divergences, but hoping, nevertheless, that the reader will derive from them some estimate of the values of the work.

more than the ninny whom the village children mock. But when he has rebelled against the domination of his bullying mother and ventured forth into the world (not very happily, as he ruefully admits) his personality takes on entirely new dimensions. When he returns from the banquet, excited by liquor, hears the lovers, Sid and Nancy, outside the shop, as they wander off into the night, and despairingly resolves to break his bonds of repression, the music reflects his suffering in unforgettable fashion. Again in the magnificent lament in the last act, the composer lifts his opera completely out of the sphere of farce, without destroying its lightness of touch. Albert is believed to be dead, and his mother is being consoled by the village worthies and by Nancy and Sid. Each in turn voices his grief, accompanied by the others in an ensemble of inexhaustible resourcefulness. The half-seriousness of the mood only accentuates the composer's skill.

ALBERT HERRING has no chorus, but the part writing is so varied that there is never any danger of monotony. The love duets between Nancy and Sid are both rhythmically and harmonically fascinating, for Mr. Britten handles rhythms as well as themes contrapuntally. The children's trio welcoming Albert to the banquet is marvelously done, especially in the passage where it comes to grief (to the despair of Miss Wordsworth). Nor should the sextet in the first scene of the first act and the brilliant ensemble at the end of the banquet pass without mention.

An Adroit Example Of Mere Artifice?

By CECIL SMITH

LENOX, MASS.

THE time has come, it seems to me, to stop praising Benjamin Britten's operas for the virtuosity they demonstrate, and to worry a bit about more important values. With the production of *Albert Herring*, we have now had an opportunity to observe the line of Britten's development as an operatic composer, from the splashy montage of *Peter Grimes* through the precious and intellectualized musical conceits of *The Rape of Lucretia* to the manipulation of comic, or allegedly comic, devices in *Albert Herring*. It is not a reassuring history.

Peter Grimes was in many ways a mess; it appropriated ideas and mannerisms from a great many composers of the most diverse styles and aesthetics, and used its borrowings with a good deal of opportunism and no great formal or expressive unity. But it was, relatively, a youthful work, and its undeniable power and bravado compensated for its lack of clear and individual profile. And somehow it seemed to have an idealistic motivation; the villainy of its two destructive forces, the sea and a narrowly provincial social group, attained a certain universality and moral vigor in the musical representation that placed the opera, at least by intention if not always by concrete achievement, in the realm of serious artistic endeavor.

In *The Rape of Lucretia*, Britten denied himself the aid of a big orchestra and a Wagner-Elgar rhetoric, and sought to be sophisticated, brittle, and economical. He succeeded primarily in being disingenuous; for despite the deadly seriousness of its mystical and doctrinaire libretto, *The Rape of Lucretia* is primarily an intellectual joke. Apart from such direct and effective passages as Tarquinius' ride to Rome and the ensemble of the ladies in Lucretia's first scene, the music appeals less to the immediate emotions of a general audience than to the cultivated minds of the handful of specialists who are able to appreciate Britten's erudite and drily neo-classical references to musical sources less rabble-rousing than those he drew upon in *Peter Grimes*. *The Rape of Lucretia* is a parody on Italian opera, on coloratura figurations, on recitatives from Monteverdi to Verdi, on the set patterns and internal forms of the eighteenth and nineteenth centuries. The parodies make their point, for, as has been said a thousand times, Britten is a phenomenal craftsman, and can make things sound as he intends them to. But *The Rape of Lucretia* is less a mirror of human passions than a comment on past musical conventions, and in spite of the admiration its workmanship deserves from musicians, the New York audience was right in rejecting it because of its artificiality.

IN *Albert Herring*, Britten's technical adroitness is even more impressive. The texture of the score is planned and realized with meticulousness and boldness; fourteen instruments and a piano were never given more diverse things to do or more novel effects to produce, and the vocal writing, in both solos and ensembles, is crowded with tricky adventures of all kinds. Everything about the score is so exactly calculated that nothing

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Sadler's Wells Ballet: A British View

By A. V. COTON

LONDON

NO change of fashion, no rapid crystallization of technique or expression has ever been brought about through the efforts of any one person or group. Analysis after the event always shows contributory influences deriving from the social atmosphere of the time. Political maneuvers of all kinds, the reformist temper of governments, the circulation of scientific ideas, the rise and decline of humanistic ideals—all bring subtle pressures to bear on the process that elevates now poetry, now painting, now music to the position of leadership among the arts. There can be no final verdict as to why, how, or through whom there occurred a resurgence of ballet in the 1930s, following the death of Serge Diaghileff; nor can it be laid to the credit of any one person that the English suddenly showed themselves capable of working creatively in an art form unprecedented in their theatrical history.

If we remember that English ballet is still growing creatively, and has not yet achieved complete realization, we shall retain a sense of proportion in viewing what has been achieved, and in seeking to discover trends that seem valid material for future artistic growth.

Before Diaghileff's death, in 1929, two former members of his company organized in London dance schools that grew into dance companies. Having left the Diaghileff company, Marie Rambert founded a ballet school in London in 1920, and beginning in 1926 with Frederick Ashton's *A Tragedy of Fashion*, half-a-dozen English ballets were created for her dancers during Diaghileff's lifetime. In 1926, students from Ninette de Valois' newly founded school began appearing in Old Vic productions of plays by Shakespeare and in the ballet interludes of operas presented at the Sadler's Wells Theatre. During the Christmas season of 1928, Miss De

Valois staged a ballet, *Les Petits Riens*, at the theatre, and continued to present ballet productions there each year.

IN 1930, Ballet Rambert (first known as Ballet Club) emerged from the chrysalis stage with a public performance at the Lyric Theatre, Hammersmith. Since then, performing in the minute Mercury Theatre, Ballet Rambert has remained an artistic fountainhead, spouting forth dancers, designers, and choreographers. The physical limitations of its stage forced the development of delicate and precise forms of dancing, décor, and choreography; but from the ranks of this extension of the Rambert academy rose a remarkable succession of dancers and designers, and every notable choreographer (with the exception of Miss De Valois) to appear on the English scene before 1942.

With the completion of the new Sadler's Wells Theatre, in 1931, the Vic-Wells Ballet, formed around a nucleus of Miss De Valois' former students, took shape. Closely tied to an established opera company, and enjoying the benefits of a large theatre and a resident orchestra, the company grew rapidly. Its productions were cast in the larger mold of the "commercial ballets" that were current in the 1930s—notably in the repertoire of Colonel W. de Basil's Grands Ballets de Monte Carlo. The Sadler's Wells Ballet (as it came to be called in 1942) is the largest and best-known representative of English ballet achievement. It can draw on the Sadler's Wells Ballet School (founded in 1931 under the direction of Miss De Valois) for personnel, and maintains a training company, the Sadler's Wells Theatre Ballet. This second company, which gives performances in the Sadler's Wells Theatre and in the provinces, serves as a proving ground before graduation to the parent company, which since 1946 has given its performances in the Royal Opera House, Covent Garden.

Its background of large theatres and an orchestra, and its development of a top-ranking ballerina—Margot Fonteyn, who succeeded Alicia Markova in 1935—have given the Sadler's Wells Ballet status throughout the dance world.

DURING the past twenty years, the English theatregoer's appetite for ballet has led to the rise at various periods of at least twenty other companies. Out of this riot of endeavour more than 250 ballets were created—about two-thirds of them the well-meant efforts of apprentice choreographers or of unimaginative dance-arrangers. Following a policy that elevates the surviving examples of Russian nineteenth-century classical ballet to a high artistic pedestal, our largest company has produced full versions of *Le Lac des Cygnes*, *The Sleeping Beauty*, *Giselle*, *Coppélia*, and *Casse Noisette*; and recently Frederick Ashton has tried to recreate the nineteenth-century ideal in a three-act ballet, *Cinderella*, that occupies an entire evening. Few of the rival companies remain active now, and except for a few works by two comparatively young choreographers, Andrée Howard and Frank Staff, to be seen in the repertoire of the Metropolitan Ballet, our two first-born companies can still show the best fruits of seven outstanding English choreographers—Ashton, Ninette de Valois, Anthony Tudor, Andrée Howard, Frank Staff, Robert Helpmann, and Walter Gore.

The modern repertoire of the Sadler's Wells Ballet consists of works by Ashton, who left the Rambert company in 1935; by Miss De Valois, since 1931 director and choreographer of Sadler's Wells; and by Helpmann, a dancer turned choreographer, who rose to prominence during the war years with his brilliant mime-drama, *Hamlet*. The American visit will reveal full versions of *The Sleeping Beauty*, *Le Lac des Cygnes*, and *Cinderella*. Three De Valois works—*The Rake's Progress*, *Job*, and *Checkmate* will be given; and—apart from *Cinderella*—Ashton, our longest established choreographer, will be represented by ballets of various periods—*Façaade* (1931), *Apparitions* (1936), *Wedding Bouquet* (1937), and *Symphonic Variations* (1946). Works by Helpmann will include *Hamlet* and *Miracle in the Gorbals*, this last the clearest expression in English ballet of the unconscious influence of Kurt Jooss on choice of subject. (The Jooss Ballet should be noted as the only exponent of modern dance to pass across the English scene, whereas America can show at least six major practitioners of this non-traditional kind of ballet).

THIS repertoire will show American audiences the main trends in choreography, production, and dancing in our largest company. Miss De Valois' style, with its bold use of mime to emphasize the very human characters she creates, tends to make extensive use of elaborate footwork, complex ensemble figures, and symmetrical stage patterns; these three ballets present a full range of her ideas and expressive mannerisms. Of Helpmann's five works, three survive, and his creative ability is clearly shown in *Hamlet* and in *Miracle in the Gorbals*. *Hamlet* is an exciting mime-drama. It succeeds or fails in proportion to the audience's knowledge of the plot complexities of Shakespeare's tragedy, for in fourteen minutes the fundamental relationships existing between the play's seven principal characters are shown. *Miracle in the Gorbals* is a moral fable set in the Glasgow slums, and shows one conception of what might follow from the impact on a group of "average" human types—

workmen, gangsters, housewives, prostitutes, and innocents—of a Christ returned to earth.

Ashton has created about forty ballets in his time, about equally divided between the Rambert and Sadler's Wells repertoires; the five that are to be given in the United States show his comic, romantic, lyric, and classical potential. His use of music is clean, sharp, and efficient; and his choreography shows good use of stasis and asymmetry. His most notable and characteristic work is in his composition for female dancers, and his best classical pas-de-deux are exceeded in simplicity and beauty of pattern only by George Balanchine's.

IT is one thing to casually deceive ourselves with the adage that "art is international," and a very different matter to put this to the test—particularly in the theatre, where works of art show, in ways that can create as well as break down barriers between audience and performer, the mental and spiritual attitudes of the creator and performer towards the living world. A ballet is a condensation of its choreographer's thinking and feeling about the use of movement, and its performance is also a revelation of the dancer's valuation of the dance pattern and of the characterization he is called upon to make.

In America, both ballet and modern dance make wide use of themes developing ideas about the country's history, political development, and great personalities; about modern events, social contacts, and present-day fashions in several fields. These themes are treated in a way that makes use of the particular gifts of American dancers; and to fully savor them the European needs to have some sympathetic understanding of the broad pattern of American life. In this way he can enjoy the lyricism, the exuberance, and the animal high spirits that inform such dissimilar works as *Fancy Free*, *Rodeo*, *Interplay*, *Frankie and Johnny*, and a dozen other works by Jerome Robbins, Agnes De Mille, Michael Kidd, Ruth Page, and Catherine Littlefield. English ballet shows very little of this sympathy with the here and the now; its subject matter tends to be romantic, fantastic, or purely dance-expressionistic. In nearly all countries, choreographers and dancers live an inbred life, detached from the fuss and uproar and the calm and peace that mark the lives of most of their contemporaries; and English dancers in all companies are a chosen people, separate from all others.

AS a result of wartime depletions, and also of the conditions under which ballet was first created in England, our female dancers shine more brilliantly than our males; yet the Sadler's Wells Ballet has the great advantage of several active dancers who were graduated from its school in the years before the war. Most of the male dancers went into the armed forces during the war, and during their absence all English ballet companies were compelled to accept as principal performers half-formed male dancers in their early teens, most of whom were unfit for military service. Now this unbalance has been largely re-adjusted, and the perennial Fonteyn; the war discoveries, Beryl Grey and Moira Shearer; and our Soviet importation, Violetta Elvin, are supported and sustained by male dancers from the pre-war era—Michael Somes, Harold Turner, Frederick Ashton, John Hart, Leslie Edwards, Richard Ellis, and John Field.

With four years of comparative
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Robert Helpmann in *Miracle in the Gorbals*

Musical Life in Switzerland: A Study in Diverse Heritages

By EDMOND APPIA

GENEVA

THE musical life of Switzerland has developed under conditions that are best explained by the political system upon which our national constitution is based. The Confédération Helvétique (Swiss Confederation) consists of 22 republics, each of which possesses its own autonomous government. There are 22 administrative boundaries inside the Swiss nation, and three linguistic boundaries, corresponding to the three languages spoken in the country—French, German, and Italian.

Each of the 22 republics recalls its own particular history, maintains its own rights and privileges, and proudly preserves its own customs. Each republic jealously guards its independence. Geneva, capital of the canton of Geneva, and Lausanne, capital of the canton of Vaud, are only sixty kilometres apart; the same language is spoken in both cities. Yet the Genevan and Vaudois mentalities differ greatly. Geneva is the city of Calvin, the city of financiers and scholars. Lausanne is a smiling middle-class city, where living is pleasant, in one of the world's most beautiful countrysides. Wider still is the gulf separating a mountaineer in the canton of Valais from a resident of the industrial city of Zurich. This diversity of types within the Swiss nation, unparalleled elsewhere in western Europe, militates against the growth of schools and movements in the realm of art.

While the political and racial division of the Swiss nation has the advantage of encouraging regional culture, it results, on the other hand, in isolation for the artist. The authority of the central government is limited to political and financial matters. The artistic life of the country depends wholly upon private initiative, aided by whatever support the governments of the separate municipalities and cantons are willing to give. Although there are several musical centers in Switzerland, their activities are in no way part of a uniform national plan. The production of an opera at Zurich, an oratorio at Basel, or a symphonic work at Geneva, is an isolated phenomenon, and seldom creates repercussions in other cities. The Swiss composer is forced to be a good deal of a hermit; his works seldom become known to a wide public throughout the nation.

AT first glance, it would seem that music, of all the arts, should most easily be able to cross the internal frontiers of Switzerland. Everything stands in its way, however. The wide diversity of racial traditions reinforces the cloistered aspect of our music. Our German-language composers are all influenced by the aesthetics of Brahms, Strauss, or Hindemith. Our French-language composers have all experienced the attraction of César Franck, Fauré, or Debussy. A solid wall permanently separates these two principal cultures. A few musicians, it is true—notably Arthur Honegger, from the German-Swiss background, and Frank Martin, from the French-Swiss—have disengaged themselves from these restricting influences, and have attained some sort of aesthetic synthesis, by means of which they are able to mirror the dominant national characteristics of Switzerland as a whole.

These characteristics are at once moral and intellectual. They are moral because the Swiss musician is concerned with the search for personal integrity and the affirmation of his

individuality; they are intellectual because, possessing no past tradition of national music, he feels that he must acquire cultivation before attempting creative innovation. This need for experience has retarded Swiss composers in reaching maturity; but in some instances it may ultimately render their work more complete and more meaningful.

Observers from other countries are invariably surprised by the extreme diversity of temperament manifested by Swiss musicians, and perplexed by the discovery that it is impossible to speak of Swiss music as one speaks of French, English, Italian, or Spanish music. In passing judgment on any Swiss musical work, the fact must always be kept in mind that our music is the crossroads of Europe, the intersection of three old and great cultures. Nor can this fact be overlooked in any attempt to define the position Swiss composers occupy—or, might occupy—in the larger field of contemporary musical art.

SINCE the scope of this article is too limited to permit discussion of every phase of Swiss music, I shall confine myself chiefly, in this article, to a consideration of the present state of symphonic music, leaving other matters for exploration in future contributions to MUSICAL AMERICA.

Switzerland supports four permanent major orchestras—in Geneva, Berne, Basel, and Zurich. In addition, three less important orchestras give performances in Winterthur, Saint Gall, and Lucerne.

In addition, the Radio Suisse, the state radio, maintains three orchestras for its own special uses, in Geneva, Zurich, and Lugano, and also a small chamber orchestra in Lausanne. A number of cities without orchestras of their own are furnished with concerts by the Orchestre de la Suisse Romande (of Geneva) and the Winterthur Orchestra. In every city of any importance a number of orchestra concerts are given every winter.

The most distinguished Swiss orchestra, beyond debate, is the Orchestre de la Suisse Romande, established thirty years ago by Ernest Ansermet, and still directed by him. Patiently shaped and trained by the celebrated conductor, this orchestra now bears comparison with the finest ensembles in Europe; its recent Decca recordings have confirmed its claim to international standing. Its players are also engaged, under state auspices, for the broadcasts of Radio Genève, which are given under my own direction.

THE public programs of the seven permanent orchestras are controlled by private committees, who plan the seasons, and select the artists and the works to be scheduled. Is there a co-ordinated plan for these concerts? Is contemporary music given a position of honor? Are Swiss composers frequently included in the programs? Unfortunately, the answer to all these questions is No. It is possible to count on one's fingers the first performances most of these orchestras have given of works by composers of international reputation; and Swiss composers, for the most part, are systematically excluded from their major programs. To cite a typical example, not a single living composer figured in the ten subscription concerts of the Winterthur Orchestra last season.

For this reason, it is important to emphasize the efforts of a few exceptional musicians. Mr. Ansermet's activity on behalf of contemporary mu-



Edmond Appia, the author of this article, conducting a concert given by L'Orchestre de la Suisse Romande, of Geneva, in on tour in Caux-sur-Montreux

sic is widely known. He has never diminished his energy in its behalf in his entire career with the Orchestre de la Suisse Romande, and his achievements have played an essential role in the musical development of French Switzerland. In German Switzerland, two conductors have pursued a comparable course—Paul Sacher, at Basel; and Hermann Scherchen, at Winterthur and Zurich.

TWENTY - THREE years ago Paul Sacher founded the Chamber Orchestra at Basel. Through the years, this orchestra has gained international fame from its premieres of works written, on commission from Mr. Sacher, by many of the most notable composers of our time. Among the compositions in this long list are Bartók's Music for Strings, Celesta, and Percussion; Casella's Concerto for String Orchestra; Honegger's Dance of Death; Martinu's Double Concerto for String Orchestra; Stravinsky's Concerto for String Orchestra; and Martin's Petite Symphonie Concertante. Seven years ago, Mr. Sacher extended his activity to Zurich, where he established the Collegium Musicum, a chamber orchestra of first-class players, which presents a series of programs of the highest quality every winter.

Hermann Scherchen is one of the most open-minded artists in the entire world of contemporary music. His curiosity is universal, ranging through the music of every epoch and every country. The programs he arranges for Radio-Zurich reflect his broad interests. They also typify the unique service the Swiss radio as a whole performs in defense of contemporary music. The radio stations, having no need to balance their expenses by receipts at the box-office, are in a position to put a new and powerful force at the service of contemporary music. The studios at Geneva, Zurich, and Lugano have assumed an exceedingly important place in the musical life of Switzerland. For our unfortunate composers, debarred by orchestra committees whose members are either timid or imprisoned by the past, the radio is a last resource.

MANY new Swiss works were presented by the radio during the 1948-1949 season. Two of the most significant novelties were Heinrich Sutermeister's opera, Raskolnikoff, based on Dostoevsky's Crime and Punishment; and Martin's oratorio, Golgotha.

Sutermeister's most recent opera was staged by the Théâtre de la Ville de Berne. The world premiere had taken place several months earlier in Stockholm, with the text translated into Swedish. Sutermeister was

born in 1910; in 1939 he composed Romeo and Juliet, which opened the doors of 22 European theatres to him. Though he was ignored in his native country, he was even then thought, in other countries, to possess one of the outstanding dramatic temperaments of our day. Certainly no other Swiss musician has demonstrated so unmistakable a gift for the theatre. Direct, powerful, and stripped of non-essentials, his art may be described as modern-primitive. It is primitive in its strength and in its spontaneous energy and enthusiasm; it is modern in the ingeniousness and audacity of its methods of composition. The initial success of Raskolnikoff warrants the prediction that the opera will enjoy a brilliant career.

THE newest composition by Martin, Golgotha, is a splendid work. The oratorio was inspired by Rembrandt's engraving, The Three Crosses. Haunted by the subject, Martin spent a long time in search of a musical form suitable to the drama of the Passion, in both its human and divine aspects. By combining passages from Saint Augustine's Meditations with the Gospel narratives, Martin has presented the sacred theme in a new aspect. All the subsidiary figures of the Passion remain in shadow; only the figure of Christ stands forth illuminated. In seven scenes, the chief events in the life of Jesus are recounted, from the entry into Jerusalem to Calvary. A work of magisterial scope, Golgotha is written in a style and language that are admirable for their originality and power, and contains many pages of altogether overwhelming beauty.

A new organization of great interest is the Swiss-American Friends of Music, a group formed in Geneva under the patronage of the United States minister to Berne, John Carter Vincent, and Mrs. Vincent. The Press and Cultural Relations Section of the American Legation in Switzerland asked Colette de Veyrac to take charge of the activities of this group.

Two American artists, Jacques de Menasce, composer-pianist, and Angel Reyes, violinist, achieved distinguished success in recent duo recitals in Geneva, Lausanne, and Zurich. Mr. Reyes showed himself to be an artist of high rank, whose impeccable playing and excellent tone easily disposed of all difficulties. Mr. De Menasce possesses a musical personality distinguished by warm sensitivity and intelligence. In his playing both sentiment and understanding are present in full measure, but he never forces these qualities upon the listener. He is one of the few musicians who are able to control their emotions without constraining them.

MTNA Holds Convention On West Coast

By QUAINANCE EATON

SAN FRANCISCO

A SUCCESSFUL experiment in conventions was the second annual meeting of the Music Teachers National Association, held in conjunction with the annual meeting of the California Music Teachers, from Aug. 17 to 21 in the Palace Hotel. The avowed object was to get better acquainted with the West Coast Organizations. Californians, with traditional local spirit, claimed that the national group came out to investigate the golden opportunities of the Golden Gate city and its equally articulate rivals to the South. It was gently hinted by national representatives, however, that the opportunity was on the other foot, and that the West Coast could benefit by closer national ties. Both, to an impartial observer, seemed to be right. The unique geographical beauty of the city, zealous and hospitable music teachers and practitioners of the region, together with a program of more than usual interest, made a pleasantly bewildering five days for visitor; while the achievements of other parts of the country were introduced to Californians by delegates from more than thirty states. Natives were secretly astonished at the drawing power of the event: every general session bulged out of the confines set aside for it; sectional meetings overflowed into hotel corridors; and luncheon and banquet tables were jammed with extra places set at the last moment. The attendance mounted to a thousand by Saturday.

The convention also saw the establishment of a regional division of eleven western states, with John Crowder, of the University of Montana, as president.

No business was transacted by the national body; a Cleveland meeting in February will take care of national affairs. Nevertheless, the national president, Wilfred C. Bain, of Indiana University, Bloomington, was constantly active as advisor and ambassador of good will, and it was he who presided at the banquet. Karl Kuersteiner, of Florida State University, and Oscar W. Demmler, of Pittsburgh, national secretary and treasurer respectively, were also present.

State officers were installed on Saturday, Aug. 20, with Samuel Rodetsky, who had been harried through the week as general chairman of the convention, the new president, succeeding Marguerite H. O'Leary. Other new officers are John M. Ray and Ardella Schaub, vice-presidents; and Isabel Stovel, treasurer.

A NEW YORK critic was the hit of the convention, both as speaker and as composer. Virgil Thomson's brilliant speech on the obligations of a critic was enlightening, mirth-provoking, and often profoundly thoughtful. The chief critic on the New York *Herald Tribune* also figured as the most rewarding composer on a piano program played by Maxim Schapiro. Mr. Thomson's Ten Etudes, each gaily elucidating a technical problem, gave the pianist his best moments in an hour's program (Friday noon, Aug. 19), and obviously were the favorites of a large audience. The Waltz, which turned various types of double glissandos inside out for amusement and profit, had to be repeated.

Mr. Schapiro's program was like several others in that it was entirely contemporary. This unassuming emphasis on the music of our day was, perhaps, the most significant attitude of the convention. Whether the topics discussed in the many forums and round tables were afire with meaning or musty with age, the music played



Retlaw

At the banquet given during the MTNA convention in San Francisco: (standing) Wilfred Bain, president of the MTNA; (seated) Samuel Rodetsky, convention chairman and new president of the California chapter; Stanley Chapple, banquet speaker; and Marguerite O'Leary, retiring president of the California chapter

for the teachers and their guests was usually freshly minted. Mr. Schapiro's program also included Piston's Pas-sacaglia; Stravinsky's Sonata; Bartók's Improvisations, Op. 20, on Hungarian peasant songs; Bernstein's Seven Anniversaries; Villa-Lobos' Choros No. 5, Alma Brasileira; and Milhaud's La Libertadora Suite. A study in contrasts and styles, expertly performed, the list was stimulating to the senses and comforting in the thought it provoked—that today's concert music has a self-sufficiency that needs no apology.

Further examples were modestly set forth throughout the meetings. The first general session, on Wednesday morning, had music as its core—a violin and piano sonata recital by Doris Ballard and Peter Hansen, of Stephens College, Columbia, Mo. They played Piston's Sonata (1940), an impressionistic set of pieces called Precipitations, by Anthony Donato, which treated Fog, Rain, Snow, and Hail in appropriate tonal colorations; and a Duo by Charles Jones.

A piano recital by John Crown, of the University of Southern California, on Thursday morning, did ample justice to recent works; Gail Kubik's Sonatina, 1941; Ellis Kohs' Variations on the old French song L'Homme Armé, written in 1946, which was forceful and full of self-contained drama; Halsey Stevens' wry Sonata, No. 3 (1948); John Verrall's Four Pieces (1948), which seemed fragmentary, and not always comfortably pianistic; and two works by George Tremblay, Prelude and Dance.

Mr. Stevens and another California composer, Charles Cushing, exemplified the present at the banquet, at which the Music Lovers Society pointed up the modern aura by playing a Purcell Sonata, for two violins, bass and basso continuo, and Arnold Bax's Viola Sonata. Mr. Stevens' work was a Quintet for Flute, Piano, and Strings. Mr. Cushing used flute and viola as background for some rambling vocalism. The competent singer was Mary Groom. Members of the Music Lovers Society are Margaret Tilly, founder; Frances Wiener; Lucien Mitchell; Merrill Jordon; and Herman Reinberg. It was a compliment to the gifted performers and to the banquet audience that such a program should be listened to with attentive respect even into the late hours that all events of this kind encroach upon.

soloist. This venerable program, sponsored by Standard Oil of California, is in summer dress, which means that its programs are slightly more informal than those of the San Francisco Symphony and Los Angeles Philharmonic, which give winter broadcasts. For the benefit of the visiting teachers, George Antheil's Fifth Symphony was given its radio premiere, after performances of a series of works more conventional in stamp—The Prelude to Wagner's Die Meistersinger; the Scherzo from Mendelssohn's Octet; and two Slavonic Dances, by Dvorak. Miss Traubel sang the Spring Song, from Wagner's Die Walküre; The Lord's Prayer, by Malotte; When Children Pray, by Beatrice Fenner; and Oh, What a Beautiful Mornin', from Rodgers' Oklahoma!

Mr. Antheil's Symphony, which had its premiere some months ago, under Eugene Ormandy, is subtitled The Joyous, and purports to be a synthesis of our present-day songs. It is in three movements, conventional in form, and more often conventional in material and treatment. Playing tune detective, we tried to spot popular songs, but the only two we thought we recognized were disavowed by Mr. Antheil, who said he never heard of them. From his vague use of popular material, several new tunes have emerged, and they are recommended to Tin Pan Alley composers for a return engagement in borrowing and synthesis.

AT the convention, old music too had its innings. A recital by Mary Passmore, viola d'amore, and Eileen Washington, harpsichord, brought forth many ancient beauties in works by Loeillet, Couperin, Martini, Marais, and Purcell, and gave delight to such listeners at the front of a crowded, noisy room as could hear without interruption. Warren D. Allen played a fine list of old works at an organ recital at Stanford University on Sunday. The Paganini Quartet gave a thoroughly enjoyable recital in the Museum of Art on Friday evening, playing Mozart's Hunt Quartet, in B flat, K. 458; Beethoven's Quartet, Op. 95; and the Debussy's Quartet. Adolph Frezin, a sensitive cellist, has replaced the late Robert Maas, and seems at home in the ensemble, which also includes Henri Temianka, Gustave Rosseels, and Robert Courte.

(Continued on page 22)



Larry Kenney

Musicologists at the convention. Seated: Walter Rubsamen, University of California at Los Angeles; Manfred Bukofzer, University of California; and Hens David, Southern Methodist University. Standing: Raymond Kendall, University of Southern California; and Hugh Miller, University of New Mexico

Varied Season Ends At Hollywood Bowl

LOS ANGELES

HOLLYWOOD Bowl programs this summer were supposed to have been of two kinds—straight symphonic concerts, and entertainment and special feature programs. On several occasions, however, the two varieties became inextricably mixed, and the resultant confusion in the public mind may account for the fact that in both categories the attendance fell below normal. A post-season statement of policy by the board of directors of the Hollywood Bowl Association asserted that in the future "the Bowl Association and its management will consider the interest in each classification of programming, and the directors will necessarily be influenced in their final decisions according to the public support each classification receives." Since popular entertainments, even when they do not fill the 20,000 seats, will almost always produce better financial results than the stereotyped symphonic programs that are the Bowl's mainstay in this department, the outlook for serious music at the Bowl is none too bright.

The second week of concerts began on July 19, with Werner Janssen conducting a program whose principal features were the three orchestral excerpts from Alban Berg's *Wozzeck*, with Charlotte Boerner singing the vocal parts. This had enjoyed the benefit of meticulous preparation, and provided an impressive moment for the minute audience in attendance. Barber's *Overture to The School for Scandal* and an overblown transcription by Leon Leonardi of Buxtehude's *Prelude and Fugue in E minor* preceded an angular and inept performance of Brahms' *Fourth Symphony*.

HONEGGER'S *Joan of Arc* at the July 21 concert, with Franz Waxman conducting, Vera Zorina and John Lund taking the speaking roles of Joan and Frère Dominique, the choral parts sung by the Roger Wagner Chorale, and the vocal solos assigned to Patricia Beems and Charlotte Boerner, sopranos; Katherine Hilgenberg, contralto; Chris L. Ortiz, tenor; and John Arnold Ford, bass.

Mr. Waxman, who had conducted the work here last year in the Beverly Hills Music Festival, gave the piece the benefit of a genuine Hollywood production. Miss Zorina was chained to a stake before a great pile of cordwood, which at the close flickered with red light as the incineration approached; Mr. Lund was in the garb of a Dominican monk; off-stage voices came from various points of the compass; and even the lights in the Bowl shell went down and up and changed hue to conform to the mood of the moment.

The main difficulty was that Honnegger's "dramatic oratorio" was hardly of sufficient musical weight to bear up under such goings on, and instead of increasing its effectiveness all the display only pointed up the weakness of the score and underlined its lack of emotional communication. For the first part of the program, Mr. Waxman conducted Berlioz' *Le Corsair* Overture and Ravel's *Second Daphnis and Chloe Suite*, with the choral parts of the original version.

The second Saturday night program, on July 23, brought the first appearance here of the San Francisco Ballet. This is the group, directed by William Christensen, that for a time enjoyed civic sponsorship in its home city. The program presented at this time showed a good deal of amateurishness; and certainly there has seldom been more inept ballet conducting than that of Fritz Berens. The three ballets presented consisted

of *Les Sylphides*; *Parranda*, a Latin-American diversion by Antonio Sotomayor, with Christensen choreography and Morton Gould music; and *Danza Brillante*, also by Mr. Christensen, to the music of Mendelssohn's *G minor Piano Concerto*. Leading roles were assigned to Jane Bowen, Jean Vickers, Celina Cummings, and Roland Vasquez.

THE principal attraction on July 26 was Oscar Levant, who revealed the results of recent industrious practice at the piano by playing no less than three works new to his repertoire, none of which had been heard before in the Bowl—the Khachaturian *Piano Concerto*, Honegger's *Concertino*, and Gershwin's *Second Rhapsody*. Erich Leinsdorf conducted, being forced by the profusion of concertos to confine himself to a sober reading of Mozart's *Haffner Symphony*, and a most unwelcome version of Ravel's *La Valse*.

Mr. Leinsdorf gave a much more convincing exhibition of his powers on July 28 with a nicely adjusted interpretation of Brahms' *Second Symphony* and nine of the thirteen numbers of Mendelssohn's incidental music to *A Midsummer Night's Dream*. The Mendelssohn was thoroughly delightful; each number was introduced by a few lines from the play, to give its proper setting, and the entire performance was marked by refinement, delicacy, and good taste. Hugo Strelitzer prepared the excellent women's chorus, and the solos were sung by Bonnie Murray, soprano, and Muriel Maxwell, mezzo-soprano.

William Steinberg took over the conductor's stand on Aug. 9, for the first of four concerts. A purely symphonic program without soloist attracted one of the smallest audiences of the summer, but there was some beautiful orchestral playing in Mendelssohn's *Fingal's Cave Overture*, Schubert's *C major Symphony*, Virgil Thomson's new *Louisiana Story Suite*, and the usual three excerpts from the third act of *Die Meistersinger*.

Saundra Berkova, young Los Angeles violinist, was the soloist on Aug. 11, disclosing one of the finer natural violin talents of the younger generation, although she was not always controlled and accurate in Wilhelm's one-movement arrangement of the *Paganini Concerto*. Ravel's *Tzigane* proved much more congenial to her style, and she was forced to play several encores. Mr. Steinberg conducted a long program that consisted of Elgar's *Cockaigne Overture*; five piano pieces by Prokofiev, orchestrated by Harold Byrns under the title of *Suite Diabolique*; and Shostakovich's *First Symphony*.

THE only opera production of the Bowl season was *La Traviata*, produced by James A. Doolittle, on Aug. 12 and 13. Despite the difficulties of staging anything in the elliptical shell, most of the problems were nicely solved under the direction of Amelio Colantoni. Nadine Conner far surpassed her previous vocal achievements here in the title role. John Charles Thomas returned to the opera stage to offer his venerable impersonation of Germont père, and to give, particularly in *Di Provenza*, a performance marked by his familiar vocal suavity. Armand Tokatyan was the Alfredo, but though his long experience stood him in good stead, his vocal condition no longer permitted a musically satisfactory account of the role. Mr. Leinsdorf conducted with infinitely more attention to detail than the ancient score customarily receives these days, and it was a pleasure to hear a fine orchestra play it with such consideration. Others in

the cast were Jean Fenn, Stella Rhodes, Bernard Newman, Robert Brink, John Arnold Ford, and Arthur Edwards.

Possibly the largest audience of the season greeted Vladimir Horowitz on Aug. 2, when he played the Tchaikovsky *Piano Concerto* in B flat minor under Mr. Steinberg's direction. So great was the traffic congestion that the beginning of the concert was held up for nearly half-an-hour to permit latecomers to get in. Mr. Horowitz had subjected his interpretation of the concerto to considerable revision; the first movement was considerably slower and broader than had been his custom, and moderate tempos were the rule throughout the rest of the work. There was a slight uncertainty between soloist and orchestra at the beginning, but after that the pianist, in full command of his powers, offered piano playing of the greatest incisiveness and tonal beauty. Generously and unexpectedly, he regaled his vociferous admirers with a long list of encores.

Mr. Steinberg devoted the first half of the program to Tchaikovsky's *Pathétique Symphony*, and as if in anticipation of the mood that was to prevail in the concerto, the symphony too, was played at an uncommonly leisurely pace, though with fine lyric quality and sure appreciation of the emotional message.

Zahava Edelsack, winner of the Bowl auditions, was soloist on Aug. 4, playing Ravel's *G major Piano Concerto* with sparkling keyboard skill and discriminating musicianship. Mr. Steinberg's accompaniment was a beautifully integrated piece of work, and the orchestral playing was of high standard throughout a program that also contained Vaughan Williams' *Overture to The Wasps*, Ravel's *Bohème*, Respighi's *The Fountains of Rome*, and Stravinsky's new orchestral reduction of *Petrouchka*.

MUSIC from Rodgers and Hammerstein musicals—*Allegro*, *Carousel*, *South Pacific*, *State Fair* (a film), and *Oklahoma!* attracted a large audience on Aug. 6. Johnny Green conducted, the Roger Wagner Chorale supplied the choral backgrounds, and the soloists were Marina Koshetz, soprano; Muriel Maxwell, mezzo-soprano; Robert Merrill, baritone; and Robert Rounseville, tenor.

Although Tuesday and Thursday nights are regularly given over to symphonic programs at the Bowl, the sixth week, beginning Aug. 16, saw some strange shenanigans in program making. In the Tuesday concert, Izler Solomon made his debut for the season in a list that gave him little opportunity to show his talents—the *Overture to Weber's Oberon*, Strauss' *Wiener Blut Waltz*, and two movements from Mendelssohn's *Italian Symphony*. The second half of the program was turned over to a variety show of talent from the MGM studio, currently celebrating its 25th anniversary. Johnny Green and Georgie Stoll conducted, and those appearing included Carmen Miranda and her company; André Prévin, pianist; Jane Powell, soprano; Rafael Mendez, trumpeter; Eleanor Powell, dancer; Mario Lanza, tenor; and Mary Jane Smith, soprano.

Franz Schubert's *Overture to Rosamunde*, and *Unfinished Symphony* were the only serious opportunities Mr. Solomon had on the Viennese program of Aug. 18, though in both of these he displayed his exceptional sensitivity and his ability to make an orchestra play with subtle nuance and fine singing tone. For the rest, he was required to conduct Strauss waltzes and polkas, while Polyna Stoska sang selections from Viennese operettas.

A CONCERT version of Kurt Weill's *Street Scene*, on Aug. 20, drew a small audience. But it was an excellent performance, with Mr. Solomon taking on his first operatic assignment and holding his forces together firmly and with admirable flexibility. There was some uniformly admirable singing from the principals—Polyna Stoska, Brian Sullivan, Dorothy Sarnoff, and Norman Atkins. Hugo Strelitzer's vocal ensemble added much to the interest of the production. By the way of a prelude, Mr. Solomon added William Schuman's *American Festival Overture*.

Several things contributed to making the concert of Aug. 23, one of the season's most satisfying. Mr. Solomon began with a clean-cut account of Arthur Benjamin's *Overture to an Italian Comedy*, and then proceeded to conduct Sibelius' *Fifth Symphony* with a high degree of inspiration. Jussi Björling has seldom been heard here in better vocal condition. He sang arias from *La Bohème* and Turandot with stirring fullness of tone and power, and his discreet musicianship made *Ombra mai fu*, from Handel's *Xerxes*, and Beethoven's *Adelaide* examples of the most finished artistry. Mr. Björling also joined with his wife, Anna-Lisa Björling, in duets from *La Bohème* and *Roméo et Juliet*. Mme. Björling's fresh and well-schooled singing came as a pleasant revelation, and she won her own triumph in *Mi chiamano Mimì*, from *La Bohème*.

The National Association of Negro Musicians sponsored the concert of Aug. 25, presenting two Negro soloists, Ellabelle Davis, soprano, and Hazel Harrison, pianist. Miss Davis' use of her beautiful voice was occasionally marred by a tendency to sing off pitch, but her Bowl debut could be accounted a distinct success. She sang Mozart's *L'americo costante*, from *Il Re Pastore*, and *Alleluia*; *Ritorna vincitor*, from *Aida*; and several encores. Miss Harrison played Chopin's *E minor Concerto* with considerably less than the requisite fluency, accuracy, and understanding. Mr. Solomon, conducting his final concert, presented Beethoven's third *Leonore Overture* with admirable dignity, gave the first performance of William Grant Still's *Archaic Ritual*, and ended the program with Rimsky-Korsakoff's *Capriccio Espagnol*.

ALBERT GOLDBERG

Second Series At Goethe Festival

ASPEN, COLO.—The second series of concerts presented at the Goethe Festival began on July 8 with a concert by the Minneapolis Symphony, conducted by Dimitri Mitropoulos, with Artur Schnabel as soloist in Beethoven's *Third Piano Concerto*. The second concert, on July 9, was a repetition of that of July 1, reported in the August, 1949, issue of *MUSICAL AMERICA*. On July 10, Gregor Piatigorsky was soloist in Haydn's *Cello Concerto* in D major, and Mr. Mitropoulos conducted Bach's *Suite No. 3* in D major, and Brahms' *First Symphony*. On the following day, Herta Glaz, mezzo-soprano, offered a program of songs by Wolf and Schubert, and the orchestra presented Mendelssohn's *Calm Sea and Prosperous Voyage*; Liszt's *Symphonic Poem No. 2*; and Schumann's *Third Symphony*. Nathan Milstein was the soloist in Beethoven's *Violin Concerto*, on July 12, and the program was completed by Beethoven's *Overture to Egmont*, and *Third Symphony*. Miss Glaz and Mack Harrell, baritone, presented two joint song recitals, on July 14 and 16, and Vitya Vronsky and Victor Babin offered a program of two-piano music on July 15.

MUSICAL AMERICA



Walter Strate

Valerie Bettis in *As I Lay Dying*, at the American Dance Festival

By CECIL SMITH

NEW LONDON, CONN.

THREE leading modern-dance groups shared in the second annual American Dance Festival, which took place from Aug. 12 to 21, under the auspices of Connecticut College, in Palmer Auditorium on the college campus at New London. Eight new compositions by six choreographers, as well as a variety of works already familiar, were danced in the course of the thirteen festival programs.

The participating dance companies were those of José Limón and of Valerie Bettis, and the Jane Dudley-Sophie Maslow-William Bales New Dance Group. Miss Dudley and Miss Bettis (the only newcomer to this year's list of principals) contributed two novelties apiece, and each of the other leading dancers one. In addition, Doris Humphrey created a new work for the Limón company.

The festival was an adjunct to and the climax of a summer-school session in dance and related arts, administered jointly this year, at last, by Connecticut College (under the direction of Ruth Bloomer) and New York University (under the direction of Martha Hill). While the various dancers prepared their repertoire for the festival, they also served as members of the summer-school faculty.

Since Martha Graham and her company did not return to New London for this year's festival, the programs gave an opportunity to assess the present estate and public appeal of modern dance without making allowance for the exceptional artistic vigor and the special drawing power of Miss Graham, who is a unique and towering figure in the contemporary dance world. It was an indication of sustained interest in the whole field of non-balletic dance, therefore, that attendance figures, while not larger, measured up to those of last summer. And it was a reassuring augury for the future of the New London project that the present festival operated within the anticipated budget, whereas last August's outlay resulted in a loss of \$4,000—not a princely sum, to be sure, but enough to make so modest an academic institution as Connecticut College a trifle uneasy.

The physical surroundings of the dance festival are ideal—at least in weather so clear and gleaming as that of the final weekend, when I attended. The campus is settled upon a lofty plateau, with vast expanses of green lawn, shapely and luxuriant trees, and quietly handsome buildings constructed of native gray stone. To the south there is a magnificent view of Long Island Sound, the Thames River and the great highway bridge spanning its half-mile width, and the city of New London. To the east and north lie smiling Connecticut meadows and farmlands. To the west rise heavily wooded hills, of wild appearance; a beautiful arboretum is located directly across from the main west gate of the campus. With this idyllic setting for the concerts, and with spare time for swimming and sun-bathing at Ocean Beach (one of the finest public beaches on the entire North Atlantic coast) and for eating superlative sea food at Devlin's restaurant, artistic duty became indistinguishable from sybaritic self-indulgence. Even the grimmer exhibits on the Palmer Auditorium stage failed to weigh unbearably on the spirit.

THE presence of Miss Bettis and the premieres of two—or, more exactly, one and two-thirds—new works by her gave the festival its chief aspect of freshness. The choice of Miss Bettis as replacement for Miss Graham proved to be an apt one. Among the younger generation of modern dancers, only Miss Bettis possesses personal dynamism and intransigent individuality to a degree that is reminiscent of Miss Graham. She is what artists call a "strong" personality. You may agree or disagree with the validity of the specific things she does on the stage, and has her company do, but you cannot take your eyes off her. She is instinctively aware of the presence of an audience; in the festival programs, she always gave a performance, while the other participants were often too willing to content themselves with mere didactic expositions.

Miss Bettis does not imitate Martha Graham, or Doris Humphrey, or anyone else. In her taut, swift, cutting, sharply accented, staccato movement

Modern Dance Premieres At New London Festival

she exploits the dictates of her own body; she dances what is right for her, not what might look well in somebody else. In this regard she is true to herself, and therefore true to the art she serves.

But I could not escape the feeling, as I submitted with growing disquiet to her two new works—*Domino Furioso*, and *It Is Always Farewell*—that she has not yet learned to be true to her audience, despite her phenomenal gift for capturing and holding its attention.

IN the modern dance, where technical vocabulary and expressive idiom must be created anew for each composition (since the subject matter prescribes the vocabulary, not—as in ballet—the vocabulary the permissible subject matter), the dancer's discovery of his (or her) own innate movement-qualities cannot be an end in itself. It must be only a preliminary stage in the devising of outward forms that will remove these movement-qualities from the subjective realm and make them objectively intelligible to an audience.

In her search for means of formal organization, Miss Bettis seemed to be floundering. Any organization that the new works had appeared to be borrowed from the routine methodology of modern-dance composition, a methodology based chiefly on rather categorical principles articulated by Louis Horst, Martha Graham's former musical director, and accepted as gospel by all Graham pupils and most other young modern dancers.

I do not mean to quarrel with Mr. Horst's theories of style and choreography, which have led to fruitful results with many dancers, from Miss Graham to Nina Fonaroff and Jane Dudley. But rule-of-thumb does not work for so unbridled an inner originality as Miss Bettis', and the implications of her ideas and materials are distressingly better than her attempts to state them in terms of authoritarian patterns.

It Is Always Farewell was not finished, and only two out of three scenes were put on display. At the moment of seeing it I could hardly believe that anything so confused and uncommunicative could have been uncovered to the public gaze; and now, in retrospect, I find that I have nothing to say, for the appalling reason that it is impossible to remember its wayward evolutions. Even with a third movement, it could never make sense, though perhaps we might then be able to guess whether it is, as I suspect, a variant on the *Jardin aux Lilas* theme of saying goodbye to the ones we love the most.

Domino Furioso, on the other hand, is too intelligible. It concerns an author, supplied with sententious poetry by John Malcolm Brinnin (unrelentingly recited by Robert Foster), who, for reasons best known to him, summons Pierrot, Harlequin, and Columbine to his side, only to find that they are accompanied by a second Pierrot, a second Harlequin, and a second Columbine—each possessing attributes diametrically opposed to those of his commedia dell'arte counterpart. They all dance whimsically about for

two scenes until they manage to kill one another off. The author then decides that he does not know why they had been there in the first place. The harlequinade characters, coming to life, maintain that they knew, but they refuse to tell us.

IN contrast to this avant-garde childishness, Miss Bettis' dance-drama, *As I Lay Dying*, which she had given in New York last year, revealed the power and sincerity of which she is capable when she steers clear of modern-dance clichés, literary pretensions, and the collaboration of word-infatuated poets. A depiction of the ways in which the death of a hill-country woman impinges upon the members of her family, *As I Lay Dying* is a simple, warm, and affecting theatre piece. It is part dance, part action, part dialogue. It is wholly genuine, and suggests that Miss Bettis may one day become a great artist if she outgrows her need to be fashionable and sophisticated.

In the work of the other choreographers, the most interesting new idea appeared in José Limón's *The Moor's Pavane*, danced by Mr. Limón, Lucas Hoving, Pauline Koner, and Betty Jones, to music by Henry Purcell. An attempt to contain both the emotion and the narrative of the Othello tragedy within tight dance form of pre-classic inspiration, the work generates an effective artistic tension, but it is too naively pantomimic in its action to get far below the surface psychologically. Miss Humphrey's *Invention* (with Norman Lloyd music) provided a coolly attractive set of figurations for Mr. Limón, Miss Jones, and Ruth Currier.

Sophie Maslow's *Festival*, to traditional Hebrew music, is a blithe and charming parallel to her delightful *Folksay*, employing Jewish steps with the same freshness the earlier piece brought to American folk-dance materials. Jane Dudley's *Vagary*, a brief piece to Bartók music, is a well organized, highly personalized recital divertissement. I did not see her *Out of the Cradle Endlessly Rocking*, to a Beethoven sonata. William Bales' *Judith* is pretentious, overstuffed, and full of tired bromides of movement and composition, largely modelled after Gluck-Sandor and Martha Graham, nor does Hazel Johnson's music for it provide a good motor impulse.

From his regular repertoire Mr. Limón and his company danced *Lament for Ignacio Sánchez Mejías*; the charming Mexican fantasy, *La Malinche*; *Corybantic*; and *The Story of Mankind*. Miss Bettis and her company danced *Yerma*; *The Earth Shall Bear Again*; and *The Desperate Heart*. The New Dance Group presented *Folksay*; *The Lonely Ones*; *New World A-Comin'*; *Dust Bowl Ballads*; *Peon Portraits*; *Short Story*; and *Champion*. Doris Humphrey was artistic director of the Limón company, and Simon Sadoff was musical director. Bernardo Segall was musical director for Miss Bettis, and composed the music for *Domino Furioso*; Irving Bazelon composed the unpromising score for *It Is Always Farewell*. Sarah Marks was musical director for the Dudley-Maslow-Bales company.

Koussevitzky Plays Novelties In Final Berkshire Concerts

(Continued from page 3)

and vocal interpretations to permit detailed discussion here. Some are thin and monodic in texture, others employ neo-Elizabethan imitative polyphony; still others mobilize the mass resources of chorus and orchestra with an effectiveness that indicates that the examples of Elgar and Holst have not been wasted on the younger composer.

As Britten's earlier works have led us to expect, the Spring Symphony reveals phenomenal technical skill. The composer's orchestrational craft is of a supreme order, and his handling of the voices, though frequently unkind—especially in the solo parts—is unerringly calculated. But it is precisely this element of constant calculation, of the successful search for novelty of timbre and evocative device, that leads one to wonder how well the work will wear, in the end. That it is both fascinating and agreeable on first hearing, nobody could possibly deny. But as with the comic opera, Albert Herring—though the Spring Symphony is a far superior work—the canonization of compositional tricks too often seems to take the place of inwardness of feeling and largeness of artistic aim.

The Britten work occupied the first half of a program that otherwise recapitulated performances upon which Mr. Koussevitzky's fame as an interpreter of French music has rested for a quarter of a century. Debussy's nocturnes, Clouds, and Festivals, were played with nicety of tone; since an admirable women's chorus was on hand, it would have been delightful if the set of nocturnes could have been rounded out by the third, *Sirens*, but the Britten symphony was doubtless a sufficient task for the student choristers. The Second Suite from Ravel's *Daphnis et Chloé*, in the Boston Symphony's customary scintillant performance, rounded out the program.

Mr. Koussevitzky's first Tanglewood performance of Bernstein's *The Age of Anxiety*, with the composer playing the important piano solo part, was the focal point of interest in the eight-hour potpourri called Tanglewood on Parade, on Aug. 12. A benefit, which added \$10,000 to the endowment fund of the Berkshire Music Center, the rather exhausting festivities began at 4:30 with performances of divers opera scenes (substituted for an announced production of Gustav Holst's one-act opera, *Savitri*), by students in Boris Goldovsky's opera department. At six o'clock, a four-ring circus started: The student orchestra played, under student conductors, in the Music Shed; other students offered chamber music in the Chamber Music Hall; the opera department presented further scenes in the Theatre-Concert Hall; and the chorus sang in the orchard. From a distance, across the lawn, the sounds mingled in a soft blur, bringing the visitors closer to the workaday character of Tanglewood as a rustic music conservatory.

AFTER a picnic supper, the great farm-hands' bell at the Music Shed summoned the audience to what was called a "Manifestation," in which four speakers, all inaudible behind the midpoint of the shed, spoke on lofty cultural and political matters, to the obvious disaffection of a throng that could not hear well, and had no desire to hear speeches anyway. Mr. Koussevitzky spoke briefly upon the virtues of music as an international language, and touched upon plans for the physical expansion of the Berkshire Music Center. Rosamond Gilder, former editor of *Theatre Arts* and present secretary of the American National Theatre and

Academy, described the potential value and influence of the International Theatre Conference of UNESCO, to whose European conclaves she was American delegate both last summer and this. Warren R. Austin, United States delegate to the United Nations, delivered an address on Harmony to Save Succeeding Generations from the Scourge of War, arguing against world federation and in favor of the United Nations as the sole promising agency for the promotion of international political good will. C. D. Jackson publisher of *Fortune*, presided. The audience was already weary when the formal concert by Mr. Koussevitzky and the Boston Symphony finally began, well after 9:30; and the fact that a full-length program was presented without an intermission did not increase the ebullience of the listeners. None the less, the 5,000 guests listened with admiration to the solid—and also stolid—choral-orchestral writing of Randall Thompson's *The Last Words of David*, commissioned by the trustees of the Boston Symphony as a tribute to the retiring music director on this particular occasion. (Mr. Thompson, it should be noted, composed the a cappella chorus, *Alleluia*, which has become a traditional feature of the opening exercises at Tanglewood.)

THE Age of Anxiety was perhaps too demanding a work to be assimilated properly by a tired audience—or, I regret to report, to be played properly by a tired orchestra. But despite patent imperfections in the performance and acoustical shortcomings in the overadvertised Shed (which does not, in spite of publicity claims, always permit a faithful projection of texture and balance), the work was made known in fairly adequate fashion, and Mr. Bernstein's contribution at the keyboard was brilliant. The programmatic aspects of the symphony, derived from a poem by W. H. Auden, were described by Cyrus Durgin in the April 15, 1949, issue of *MUSICAL AMERICA*, after its world premiere, in Boston on April 8. Since the Tanglewood on Parade program carried no notes about the symphony, the audience was encouraged to approach it as a purely musical communication. From this point of view, it is an uneven work, alternately compelling and laborious. The quiet opening measures of the first part (the symphony is divided into two main sections), played by two clarinets alone, is serious and deeply touching. Fourteen variations follow, the first seven called *The Seven Ages* and the second seven *The Seven Stages*. These are also serious, but they are seldom touching. The composer has concerned himself with the technical problem of writing a chain of variations in which each section is a variant of the preceding one, rather than of the initial theme; and the ratio of perspiration to inspiration is too high. The second half of the symphony proceeds, after a somber dirge, to the most successful passage in the entire work—*The Masque*, a jazz scherzo of the most bounding vitality and spontaneity, ending with a cynical bit of moralizing on such goings-on: the solo pianist stops playing, only to hear the jazz figures continuing emptily from another piano (played by Lukas Foss) hidden in the orchestra. The symphony then moves into a grandiose peroration, which is efficacious, but a little too much on the Sibelius model. Other grandiose perorations followed *The Age of Anxiety*, as Mr. Koussevitzky set forth his justly celebrated version of Tchaikovsky's Fifth Symphony, whose finish at 11:30 jolted the exhausted listeners into an ovation. Those who still had some



Howard S. Baobitt, Jr.

Three soloists and two conductors congratulate one another after the finish of the first American performance of Benjamin Britten's *Spring Symphony*, at the Berkshire Festival. From the left: Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Hugh Ross, who rehearsed the choruses; Serge Koussevitzky, who conducted the work, which he originally commissioned

energy left remained for the awarding of door prizes, including a Berkshire radio-phonograph, for dancing on the green, and for a display of fireworks.

The final concert on Aug. 14 proffered, in addition to Messiaen's *L'Ascension* and Beethoven's Fifth Symphony, a superbly theatrical presentation of Beethoven's Third *Leonore Overture*, and a performance of Debussy's *La Mer* that had not been rehearsed to the degree of clarity Mr. Koussevitzky has required in the past. Messiaen's "four symphonic meditations," reviewed in *MUSICAL AMERICA* after Pierre Monteux's New York premiere, in 1948, were composed in 1932, when the composer was 24. Though the music was originally conceived for orchestra, it seems to demand the cathedral setting Messiaen had in mind when he transcribed three of its movements for organ a year later. It is music in the dramatic-devotional style French organ composers have employed from the time of Guilmant to the present day, somewhat static symphonically because of its refusal to develop its materials instead of reiterating them, but impressive and affecting if its content is taken as the outward manifestation of a genuine inward mysticism.

FOR Mr. Bernstein's second and final conducting assignment of the festival, on Aug. 11, I was not able to be on hand. Shostakovich's Seventh Symphony, the major feature of the evening, was preceded by the gentler Second Symphony of Franz Schubert. Threatening weather kept the audience down to 6,500, the smallest attendance of the summer. Despite the disheartening weather, the occasion was a great success, according to our Pittsfield correspondent, Jay C. Rosenfeld, who wrote, in his column in the *Berkshire Evening Eagle*: "The recalls and the thunderous applause at the end of the Shostakovich were both a reaction to the excitement aroused by the extremely forceful and broad ending he drew from the orchestra and a display of personal homage by the great number of music-lovers who have been attracted by his many attributes."

Mr. Koussevitzky intended Mahler's *Das Lied von der Erde*, on Aug. 5, to be the crowning event of the preceding weekend. It did not come off impressively. The orchestra played as though it had not had time to master the details of its arduous chore sufficiently to feel at ease; and the conductor's lack of sensitivity to the suppleness, the almost conversational give-and-take, of Mahler's rhythmic phraseology left many of the expressive demands of the music quite unful-

filled. Not that Mr. Koussevitzky did not seek to make the performance persuasive; but too much of the time he relied upon mere intensity of tone and purely metrical urgency to achieve an eloquence which, in this music, can result only from relaxation and plastic responsiveness to its highly personal nuances.

He made an unfortunate error, moreover, in choosing Janice Moudry, a young and artistically still undeveloped Californian, for the mature expectations of the challenging contralto part. While it was rich and warm in texture, Miss Moudry's voice was much too small to assume a commanding role; and frequently her tone production failed to elicit its full resonance. Musically, she was too naive even to hint at the philosophic resignation of the final movement, and she was timorous and all but inaudible in the memorable closing phrases, "Ewig, ewig."

In the tenor part, David Lloyd's voice was also too small, and his expenditure of it in the opening movement was almost frightening. But he was, as on every other occasion this summer, the master of his resources and an artist of the finest perceptions; and his performance, notwithstanding its limitations of volume, was one of the most impressive any tenor has given in this work in many seasons. His musicianship was all-encompassing, and his penetration into the values and overtones of the poetry was remarkable.

SINCE Messiaen's *L'Ascension*, originally scheduled for the Aug. 5 concert, required additional rehearsal, Dukas' *La Péri* was announced as a replacement. When concert-time arrived, however, Roussel's Suite in F major, rather than Dukas' "danced poem," was designated in the program insert. Patently an eleventh-hour choice, the suite, clear and workmanlike in its own right, received an execution so unclear and so unworkmanlike that it was hard to believe that the orchestra was the Boston Symphony or the conductor the usually meticulous Mr. Koussevitzky.

Milhaud's charming First Cello Concerto, which came between the Roussel and the Mahler, received the only first-class treatment of the evening. Gregor Piatigorsky, who introduced the fifteen-year-old work to this country in a Little Orchestra concert in New York last winter, was again the soloist, making the most of the insinuating South American rhythms, and playing beautifully at all times, except when he tended, in the first

(Continued on page 18)

MEPHISTO'S MUSINGS

Philodendron Scandens

When Ross Parmenter, of the music staff of the New York Times, returned from the Army, he moved into an apartment in which the previous tenant had abandoned a potted plant. Knowing nothing about plants, and having little interest in them, he left the scraggly little growth to its own devices for five weeks, giving it no care beyond occasionally dumping a half-glass of water onto it, to avoid cooling off the dishwasher in the sink. But the plant demonstrated a firm will to survive, and its hardihood and stubbornness gradually attracted Mr. Parmenter's interest. Putting it in the window, where the sunlight could reach it, he began systematically to observe the plant's growth, making day-by-day pencil sketches as a record of its burgeoning health. Friends with green thumbs helped out with advice; the florist at the corner gave a few friendly tips; and a doctor explained the ways in which the organic life-processes of a plant resemble those of a human being. A trip to the Botanical Gardens enabled Mr. Parmenter to identify the plant as a member of the species *Philodendron scandens*, a native of Puerto Rico and a relatively recent addition to the repertoire of the commercial florists. (It was introduced here in 1930, and has since become one of the most popular of all home plants.) In an affable and winning little book, *The Plant in My Window* (New York: Thomas Y. Crowell), Mr. Parmenter recounts the life history of his inherited philodendron, and pursues various Platonist speculations about the unity of plant and animal life and the moral implications of nature. The book is an attractive proof that one music critic, at least, does not have a one-track mind.

Guileless Maid

Mrs. Erich Kleiber, wife of the conductor, is known for her impetuous acts of generosity. Sometimes, however, her acts of largesse are a bit baffling to the recipients. Once in prewar Bayreuth, in the days of the great Wagner festivals, she discovered that the chambermaid at her hotel, who had been employed there for forty years, had never attended a performance at

the Festspielhaus. Greatly concerned over the lack of cultural richness in the life of the loyal, uncomplaining servant, Mrs. Kleiber gave her a ticket for a forthcoming representation of *Parsifal*.

The morning after the performance, she found the maid at work, and asked her how the whole experience had struck her.

"Well, Frau Doktor," replied the artless woman, "I was very tired, and after they had shot the duck I just dropped off to sleep, and never woke up until the end."

Easton and Johnson

The postman has been sweating, these dog days, from the weight of the mail we elicited by making some singularly rash and inaccurate statements about Florence Easton and Edward Johnson in Montemezzi's *L'Amore dei Tre Re*. In the February, 1949, Special Issue, we printed the photograph reproduced in the upper right-hand corner of this page, which purports to show Miss Easton as Fiora and Mr. Johnson as Avito. The appended caption intimated that the picture was a curiosity since, we asserted, Miss Easton and Mr. Johnson never appeared together in the Montemezzi opera. Pursuing the subject further in the July issue, we maintained that Mr. Johnson never sang Avito opposite any Fiora except Lucrezia Bori; that Miss Easton never sang Fiora at the Metropolitan; and that at Ravinia, where she did undertake the part, her vis-a-vis was always Morgan Kingston.

Nearly everybody except our researcher (and you need not expect us to tell who *that* was) seems to have known that we were wrong on at least some of the four counts. Such experts in the use of the poorly indexed Metropolitan Opera Annals as William H. Seltsam, of Bridgeport, Conn.; V. Howard Talley, of the University of Chicago; and Paul Chandler Hume, of the Washington Post, furnished two dates on which Miss Easton did sing Fiora at the Metropolitan—April 18, 1919, (opposite Giovanni Martinelli) and Jan. 1, 1921 (opposite Beniamino Gigli).

As for Mr. Johnson's supposedly exclusive partnership with Miss Bori, R. Thornton Wilson of New York writes: "Unless I am very much mistaken, I heard him sing the role with Mary Garden at the Lexington Opera House in the early twenties." Mr. Wilson is right, of course: For two seasons, 1919-1920 and 1920-1921, Mr. Johnson was the Chicago Opera Association's Avito, to Miss Garden's unforgettable Fiora. None of our sharpshooters discovered the fact that Morgan Kingston was not Miss Easton's only Avito at Ravinia; Riccardo Martin appeared in the opera with her on one occasion, in 1919.

William H. Schuyler, of Chicago, contends that Mr. Johnson's costume in the photograph is not that of Avito, but of Aethelwold in Deems Taylor's the King's Henchman. "Miss Easton's costume might possibly pass for that of Fiora," writes Mr. Schuyler, "but I cannot believe that Mr. Johnson ever appeared thus as Avito."

On the subject of Mr. Johnson's



Culver Service

EASTON AND JOHNSON

costume, a voice from distant San Salvador is raised in firm agreement with Mr. Schuyler. The letter from Francisco Duenas T., who from time to time keeps MUSICAL AMERICA readers posted on musical events in El Salvador through his contributions to our news columns, is the most complete and most fully documented of all:

"I was rather surprised," Mr. Duenas comments, "when I saw the picture of 'Florence Easton as Fiora and Edward Johnson as Avito, roles they often sang, but never together'—particularly so since the photo showed them in their roles of Aelfrida and Aethelwold in The King's Henchman, when that opera was premiered at the Metropolitan in February, 1927. My object in writing you is to refresh your memory and try to set things right, as further complications will arise from your statement that 'Miss Easton and Mr. Johnson did not sing in the opera together—either at the Metropolitan or at Ravinia,' and that 'Mr. Johnson never sang his role with any Fiora except Lucrezia Bori, and Miss Easton never sang Fiora at the Metropolitan.' I myself heard Mr. Johnson sing Avito opposite Mary Garden in the Chicago Opera's production of *L'Amore dei Tre Re* in San Francisco away back in 1921, and he also sang it with Miss Garden many times in Chicago (four times—Ed.), New York, and elsewhere on tour; and on one occasion—on Feb. 7, 1921—with Olga Carrara, who substituted for Miss Garden, owing to her indisposition.

"Furthermore, Miss Easton and Mr. Johnson sang twice in the opera together at Ravinia during the 1928 season—on June 26 and July 8; and I am also happy to remind you that Miss Easton's Fiora was very highly praised when she first sang it at the Metropolitan on April 18, 1919, substituting for the indisposed Claudia Muzio."

We stand corrected. And if we claim that Olive Fremstad never sang in *Tosca* with Antonio Scotti, we hope you will all write in again.

More Operrata

Since this is our month to get operatic matters straight, we may as well quote a discussion of the career of Giordano's *Fedora* at Ravinia, concluded in the letter in which William M. Schuyler set us at rights about the King's Henchman costumes you see at the top of this page. "At Ravinia," he informs us, "Fedora persisted over a longer period than at any other opera house in the United States. My own rather meager Ravinia records show at least two performances a season from 1926 to 1930, inclusive. Mr. Smith mentioned (in reviewing a Philadelphia revival of *Fedora*, in the June, 1949, issue) that the title role was sung by Alice Gentle and Rosa Raisa, but at least four other ladies also assumed the part at Ravinia within my memory—Ina Bourskaya (a single performance), Florence Easton, Anne Roselle, and Yvonne Gall. I myself heard Miss Easton as *Fedora* in 1924, and Mme. Gall in 1929."

Incorruptible Fiddlers

(I) In Caracas, Venezuela (according to a clipping from *El Spectador* of Bogota, submitted by our Colombian correspondent, Manuel Drezner T.), Ricardo Odnoposoff, Argentine violinist, refused to accede to the demand of one Carlos Alamo Ibarra that he play Schubert's Serenade. Mr. Ibarra forthwith seized the violinist's bow, and broke it in two. Mr. Odnoposoff is suing him for 15,000 bolivares in damages.

(II) In Swan Lake, N. Y., William Zinn, violinist, refused to play *Temptation*. Someone in the audience offered him \$2,000 and a Pontiac car if he would set aside his scruples. He picked up his violin, and launched into an unaccompanied Bach sonata.

Mephisto

Mediterranean Music Is Focus Of Aix-En-Provence Festival

By DOREL HANDMAN

AIX-EN-PROVENCE

A MONTH after the Strasbourg festival, of which I wrote in the August issue of *MUSICAL AMERICA*, the annual festival took place at Aix-en-Provence. Whereas Romanticism had been the focal interest at Strasbourg, the programs at Aix-en-Provence centered upon Mediterranean music. This description applied only in a narrow sense, however. We were not asked to make a musical Cook's tour of the Mediterranean; even the problematic music of Spain was almost entirely absent from the programs. We remained within the sphere of Graeco-Latin culture, listening to music that was largely the product of French and Italian composers.

This music, which I have called Mediterranean, strives for perfect equilibrium between feeling and form; regards man as the yardstick by which values are measured; and willingly accepts life, even when life is tragic. In contrast, German music is marked by a love of passion for passion's own sake, of tormented meditation, and of a kind of profundity that is antagonistic to formal elegance. These two disparate views are typified in the oppositions of Valéry and Novalis, Cézanne and Grünewald, the church music of Palestrina and the B minor Mass of Bach, Monteverdi's Orpheus and Wagner's Ring.

At one happy moment in musical history—in Vienna, in the music of Haydn and Mozart—these two opposed conceptions met on equal terms, united, and enriched each other. Out of this union one special monument

arose, whose character is truly Mediterranean—Mozart's Don Giovanni. A production of this opera that was in every way remarkable constituted the greatest achievement of the festival at Aix-en-Provence.

THE performances (the opera was given several times) took place in the courtyard of the Archbishop's residence, under the management of A. M. Cassandre, in an open-air theatre with perfect acoustics and ideal dimensions. The Archbishopric possesses the special qualities of the old mansions of the seventeenth and eighteenth century; it is typically Mediterranean in its measured grace, its wrought-iron gates, its long, shady allées, its innumerable fountains with jets of water as refreshing as music. As the time for the performance approached, the visitor to the festival made his way through the picturesque, winding streets past the Belfry, built in 1505, and abruptly found himself carried along by an ever-increasing wave of humanity, until he finally reached the Palace de l'Archevêché. In the courtyard, spotlights transformed the trees into theatrical décors, and gave a new vividness to the sunlight-and-honey surface of the building. Great candelabra, standing above the entrance, lighted the enclosure, from which music would soon rise into the softness of the Provençal evening. This atmosphere of generous and voluptuous beauty made an ideal setting for Don Giovanni, for sin is never more apparent nor more irresistible than when it is coupled with beauty.

The Don Giovanni of this production was truly a late eighteenth-century

figure, dandified and foppish, a spiritual relative of the Marquis de Sade, of Valmont, and of Richelieu. Here was no Byronic revolutionary, no pointed-bearded seducer of the kind our opera theatres so dearly love. He was a young man, slender, cruel, and likeable—and certainly very near to the image in the minds of Mozart and Da Ponte. His conflict with the Powers was theological rather than metaphysical; but the problem of free will was presented with anguishing sharpness, as was also that of the unceasing solitude that surrounds the creature of pleasure.

IN the pit, Hans Rosbaud conducted with such naturalness that the music seemed to exist in and of itself, and to reach us without the slightest artifice. The Paris Conservatory Orchestra played with its customary animation, flexibility, and intelligence. From the vocal standpoint, the evening was a delight—except, in small measure, for the singing of the Donna Anna, Clara Ebers, of the Hamburg Opera, whose voice would sound better in a place of smaller dimensions. Suzanne Danco's Donna Elvira was a notable feature of the performance. Emilio Renzi, a musician of exquisite perception, conferred an unaccustomed nobility upon the role of Don Ottavio. The gigantic stature of Raphael Arie, as the Commandant, imparted a superhuman grandeur to the scene with the statue. Emmy Loose, an adorable Zerlina, and Eraldo Scoda, a believable Masetto, were excellent as the naive lovers.

Most of the artists came either from La Scala in Milan, or from Vienna. Renato Capecchi, the Don Giovanni, was discovered by the directors of the festival. Intelligent and young, Mr. Capecchi possesses an exceptionally beautiful voice, of ample size and masculine timbre. He is at ease on the stage, and is gifted with a personality that should carry him far.

The admirably evocative décors of A. M. Cassandre recalled the technique of the eighteenth century. Designed to slide into the wings, in grooves, their construction permitted scene changes in full view of the audience.

A NUMBER of first performances marked the interesting festival days. The organizers of the festival—MM. Bigonnet, Dussurget, and Lambert—commissioned Jean Rivier to write a Rapsodie Provençale. Born in the environs of Paris, Rivier writes music that is clear, strong, well constructed, and optimistic—everything, in short, that music for a Mediterranean festival ought to be. His rhapsody, strongly written in the predominant key of D major, sometimes touched with an agreeable polytonality, is less active than contemplative, and is full of the tranquil and radiant curves of the countryside that inspired it.

Henri Sauguet's String Quartet, an admirably written work in free tonality, gracious and melancholy, is a moving tribute to the composer's mother, who died in 1947.

The festival programs ranged from Gabrieli's sonata, *Pian e Forte*, to Milhaud's *Suite Provençale* and Honéger's *Amphion*. They included works by Vivaldi, Boccherini, Couperin, Rameau, Campra, Haydn, Boieldieu, Bizet, Ravel, Ibert, Busoni, Falla, and Roussel. The principal artists were Robert Casadesu, Marguerite Long, the New Italian Quartet, the Calvet Quartet, the Pasquier Trio, Arthur Grumiaux, Andres Segovia, Maurice Gendron, Dennis Brain, Maria Stader, and Ernest Bour. A particularly memorable performance of Roussel's *Third Symphony*, a work both spontaneous in expression and strict in construction, was given by Hans Rosbaud and the Sudwestfunk Orchestra of Baden-Baden.

City Center Opera To Begin On Sept. 29

The Love for Three Oranges And Der Rosenkavalier Prepared As New Productions

Celebrating its fifth anniversary, the New York City Opera Company will present an eight-week season of 45 performances at the New York City Center of Music and Drama, beginning Sept. 29 and ending Nov. 20. Performances will be given on Thursday, Friday, Saturday, and Sunday evenings, Sunday afternoons, and some Wednesday evenings.

According to an announcement by Laszlo Halasz, artistic and musical director of the company, the season will offer two new productions—Serge Prokofiev's *The Love for Three Oranges*, in English; and Richard Strauss' *Der Rosenkavalier*, in German. The company will also revive Strauss' *Ariadne auf Naxos*, missing from its repertoire since the fall of 1947.

The Love for Three Oranges, which has not been given in this country since 1922, when it was last presented by the Chicago Opera, will be staged by Theodore Komisarjevsky and conducted by Mr. Halasz, with choreography by Charles Weidman and décor by Mstislav Dobujinsky. The English translation has been made by Victor Seroff. *Der Rosenkavalier* will be conducted by Joseph Rosenstock and staged by Leopold Sachse; the settings have been designed by H. A. Condel. The orchestra pit, which formerly accommodated a maximum of sixty men, has been enlarged "so that the orchestral requirements of the two new works can be amply fulfilled."

A former member of the Academy of Art in St. Petersburg, Mr. Dobujinsky provided décor for several Moscow Art Theatre productions, and has fulfilled commissions for Ballet Theatre and Ballet International. He executed the décor for Ballet Imperial, now in the repertoire of the Ballet Russe de Monte Carlo. Mr. Seroff has written articles on music and musicians for various magazines; he has published a biography of Dimitri Shostakovich, and a book on Balakireff, Borodin, Cui, Rimsky-Korsakoff, and Moussorgsky. His biography of Rachmaninoff is scheduled for fall publication.

A late release announced that the opening bill would be *Ariadne auf Naxos*, with Maria Reining, soprano of the Vienna State Opera, making her debut with the company.

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Programs Of World Interest In Second Holland Festival

By IAN BATAVUS

AMSTERDAM

MUSIC festivals are sprouting like mushrooms these days. Since the end of the war, almost every country in Europe, even though it seemed completely crushed, has found an outlet for its surplus energy by organizing at least one international music festival. The motive, of course, is not always purely artistic, for festivals also serve political and economic ends. Consequently, the programs of the various European festivals differ widely, according to the guiding purposes of those who organize them.

Whatever provided the impetus for the second Holland Festival, held this year from June 15 to July 15, this young institution showed that it possessed a healthy vitality, some sense of self-criticism, a desire to attain perfection in both artistic and organizational matters, and, above all, a knack for arranging programs so that contrasts occurred in natural sequence.

For the opening night, the imposing Kurhaus, near the beach at Scheveningen, was chosen as an appropriate setting. Acoustically, however, this choice was not ideal for an orchestral concert—conducted by Ernest Ansermet, with Ginette Niveau as soloist in Brahms' Violin Concerto. Mr. Ansermet's leadership, more than the intrinsic qualities of the Hague Residentie Orchestra, enabled the infrequently played Second Leonore Overture of Beethoven to make a deep impression, and to seem a worthy overture to the entire festival. Mr. Ansermet's sympathetic collaboration also enhanced Miss Neveu's passionate performance of the concerto.

A CONCERT devoted entirely to music by Dutch composers, past and present, was played in Amsterdam by the Utrecht Orchestra, under its former conductor, Willem van Otterloo, who was recently appointed conductor of the Residentie Orchestra. Since contemporary composers are still less popular in Holland than anywhere else—a fact that has never been adequately explained—this provincial orchestra and its capable conductor paid a genuine tribute to Dutch national music. Hans Henkemans, a young Dutch pianist and composer, gave a convincing performance of his Passacaglia and Gigue, proving himself to be on both counts a musician of the first rank.

The main orchestral course of the festival dinner, naturally, was prepared by the famous Concertgebouw Orchestra. Visitors from all over the world crowded the Amsterdam concert hall, renowned for its acoustics, to hear concerts led by three guests from abroad—Pierre Monteux, Erich Kleiber, and George Szell—as well as by the orchestra's regular conductor, Eduard van Beinum.

Having once been the regular conductor of the orchestra, Mr. Monteux was well acquainted with its capacities. His greatest triumph was an ideal performance of the complete score of Stravinsky's *Petrouchka*. Mr. Kleiber chose an all-Viennese program for his appearance. Under the baton of Mr. Van Beinum, in the last concert of the series, the Concertgebouw Orchestra gave the world pre-

miere of Benjamin Britten's *Spring Symphony*. The soloists were Jo Vincent, soprano; Kathleen Ferrier, contralto, and Peter Pears, tenor. The choral parts were sung by the Radio Choir and a boys' choir from Rotterdam. The composer came from England to attend the performance.

The occasion had been anticipated as one of the high points of the festival, but to some extent it proved to be a disappointment. Although the *Spring Symphony* gives renewed proof of Britten's remarkable craftsmanship, the music—presented to perfection by Mr. Van Beinum's forces—seemed scarcely more than a charming musical illustration of a discriminating selection of English poems. Everything was light and gay, but the symphony did not give the impression that anything really new or important had happened, or was meant to happen.

The first portion of the program was devoted to a subtle performance of Mozart's *E flat Symphony*. An added attraction, from the social point of view, was provided by the unexpected visit of Field Marshal Montgomery, who was received with a warmth equal to that accorded Mr. Britten and the performing artists.

The appearance of the Grand Ballet de Monte Carlo constituted a delightful intermezzo. Tamara Toumanova, Rosella Hightower, Marjorie Tallchief, André Eglevsky, and George Skibine formed a group of leading dancers as accomplished as any we have seen on the stage in the Low Countries.

THE operatic schedule of the festival was divided between the Vienna State Opera, touring this country for the first time since the war, and the Netherlands Opera. The Vienna company's production of Mozart's *The Marriage of Figaro*, under the musical direction of Karl Boehm, was carefully prepared in every detail. Maria Reining, as the Countess, and Irmgard Seefried, as Suzanna, excelled in both acting and singing. Sena Jurinac was a lively Cherubino, and Erich Kunz an admirable Figaro.

The Netherlands Opera, a much younger company, compensated for any lack of tradition by the energetic



Particam

CARMEN IN THE LOW COUNTRIES

Frans Vroons, as Don Jose, and Jennie Tourel, as Carmen, in the restudied version conducted by Pierre Monteux for the Netherlands Opera, in Amsterdam

vivacity it brought to Massenet's *Manon*. Pierre Monteux, conducting with great devotion, gave the Dutch company an auspicious send-off. In the all-Dutch cast, Frans Vroons, also a member of the tenor roster of the New York City Opera Company, deserved special praise for his convincing portrayal of Des Grieux.

There was also, earlier, a production of the original version of Bizet's *Carmen*, conducted by Mr. Monteux, with Jennie Tourel and Mr. Vroons singing the roles of Carmen and Don Jose.

A production of Gluck's *Orfeo ed Euridice* by the same company gave further proof of its capacities. Mr. Monteux may well have felt proud of the result of his assiduous rehearsing, for the performance was one of the outstanding events of the entire festival. Kathleen Ferrier sang *Che farò senza Euridice* in a mood of such utter bereavement that the audience was deeply moved.

The Netherlands Bach Society, conducted by Anthon van der Horst, devoted one of its programs to three of Bach's secular cantatas—*Mer hahn en neue Oberkeet*; *Quodlibet*; and *Der Streit zwischen Phoebus und Pan*. Bach's sacred music was represented, in another concert, by the *Magnificat*, which was followed by Purcell's *Te Deum*.

The Netherlands Chamber Choir, directed by Felix de Nobel, confirmed its reputation as one of the finest musical ensembles in this country. Its program, in contrast to that of the Yale Glee Club, was well balanced and refined. The Renaissance was represented by works of Clemens non Papa, Josquin des Prés, Jan Sweelinck, and Orlando di Lasso. These were followed by the first performance of Rubaiyat, by the young Dutch composer Van Delden. Written for soprano and tenor soloists, mixed choir, two pianos, and percussion, this setting of Edward Fitzgerald's text proved to be extremely original. After intermission, the choir turned to Brahms' *Liebeslieder Waltzes*.

During the period of the festival, many exhibitions were arranged. Among the most interesting of these was a display of medieval treasures from Western Germany, at the Rijksmuseum, in Amsterdam. An international competition for professional and amateur violin-makers, named after the Dutch violin-maker Hendrik Jacobaz, brought contestants from all over the world.

In general, the festival was a great success; but it is to be hoped that the management will take fuller advantage of Holland's many potentialities, in order to give next year's festival a more national character.

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Richard Strauss In New Perspective

DEATH brought to Béla Bartók a belated recognition of his genius and importance to the future. To Richard Strauss it will bring another kind of justice. For it is as dangerous to outlive one's blaze of glory as it is to fail to achieve it in the public eye. Strauss had changed during his long life from the enfant terrible of European music into an historical figure, who was abused and derided by many leaders of the new generation. He was the whipping-boy of the neo-classicists, the incarnation of the flamboyant Romanticism against which the artistic world revolted so strongly after the first World War. The popularity of his music was held against him. Like Wagner and Tchaikovsky, he was classified by the haughtier aesthetes and intellectuals among the sins of their youth. The venerable composer must have smiled at the paradox in his later years—having spent the first half of his life under attack from the musical right, as an anarchist; and the second half under attack from the left, as an outdated reactionary.

There was an outstanding paradox in Strauss' personality and work. Outwardly he was a calm, hard-headed man of practical affairs, the antithesis of Wilde, Hofmannsthal and the other decadent poets who inspired him. Yet his scores tell a different story. They are as savage, sensuous and unbridled as the most flamboyant literary "shockers" of the time. In his operas as well as in his songs he reveals a vein of exquisite tenderness. Only a poet and humanist could have created the Marschallin's monologue and the final pages of Don Quixote—music in which compassion and wisdom are blended with touching beauty.

Throughout his life, Strauss was attacked as being mercenary and lacking in ideals. Yet he never hesitated to write music that would incite quite as much violence as enthusiasm. Certainly neither Elektra nor Ariadne auf Naxos could be condemned as a bid for popular acclaim. In his dealings

with publishers, producers, and the public, he could be hard, even calculating. But in his music he was free as air. Now that he is gone, we can only rejoice that he obtained some of the practical rewards that were so unjustly denied to so many of his less canny predecessors of genius.

Richard the Second, as he was dubbed by the jealous Wagnerians, was never a slavish disciple of Bayreuth. He was far too creative to depend on borrowings, although he was an eclectic. Most of Strauss' plagiarisms were plagiarisms of himself. More significant was his tireless experimentation. Salome (1905), Elektra (1909) and Der Rosenkavalier (1911), three of his best operas, are utterly different from one another, not merely in style but in psychological approach. It seems incredible that they could have sprung from the same brain within the space of six years. The intensity with which Strauss worked during this period is amusingly borne out by the fact that he wrote music for some stage directions in Hofmannsthal's text of Der Rosenkavalier, so feverishly did he compose. Only afterwards did he realize that he had swept them into the dialogue of the opera—to the delight of the poet.

IN recent years, Strauss has been the victim of the critical fallacy that holds only art that is currently a seminal force to be of significant value. Because the trend has turned away from the lavish orchestration and grandiose design of his major works, he has been attacked as a bad artist; whereas he was simply an unfashionable artist. The reaction against Strauss' music was natural and healthy, but now that he has left us the bitterness should abate and disappear. The generation of pygmy Strausses is practically extinct, and has been succeeded by a generation of pygmy Stravinskys and Schönbergs. No great man should be blamed for the sins of his imitators.

Strauss was a singularly versatile musician. His practical experience with orchestras and in the theatre enabled him to plan and to control the performances of his works as few composers have. The prodigious feats of orchestration and dramatic effect in his tone poems and operas were the result of years of gruelling work, experimentation, and consultation with experts. Yet he was also a master in miniature forms. The best of his songs rank with the great German lieder, and there are pages in the operas and tone poems that are the essence of simplicity. One may quarrel with the style, the objectives, and the esthetic of Strauss' music as much as one likes. But his workmanship, his mastery, and his inspiration remain untarnished.

A Great Artist Pays Her Tribute to Strauss

THE following tribute to Richard Strauss from the eminent operatic soprano and lieder interpreter, Lotte Lehmann, was written in a letter to Richard Pleasant, on Sept. 8, 1949, the day of the composer's death. We reprint it here because it expresses so movingly the affection of one of the artists who knew Strauss most intimately, both as a man and as an artist.

"The death of Richard Strauss has moved me deeply. So many memories of my past opera career in Europe are associated with his name and with his personality. I have worked with Strauss innumerable times, sung under his baton and sung with his

accompaniment at the piano in recitals.

"He combines two strongly unrelated characteristics: he was the great creator and at the same time his feet were firmly on the ground of reality. He was earthly and utterly unearthly. He rarely revealed any emotion. He always seemed to be above the passionate abandon which is a vital part of the artist's life, but I have seen the veil lifting over his rather cold, expressionless face. I have seen tears of emotion in his eyes and have felt, underneath the reserved surface, the glowing fire of the creator's artist who won immortality and will live on wherever there will be music."

Government Subsidy: A Dangerous Expedient

IN his remarks at the annual Tanglewood on Parade celebration, Serge Koussevitzky repeated his now familiar plea for government subvention of music and the other fine arts. Without questioning the idealism of Mr. Koussevitzky's view, we wish to speak against it.

In the WPA days, Congress abolished the Federal Music Project across the entire nation because the New York section of the Federal Theatre Project, a wholly separate administrative enterprise, was thought to be dominated by Communists. It was enough of an affront to the honorable political attitudes of hundreds of American actors to make innocent men and women in Chicago and San Francisco share the blame for the alleged misdemeanors of their confreres in New York. The inclusion in the purge of all the otherwise unemployed musicians in the country was a monstrous injustice.

The history of the WPA proves that Congress was not sympathetic to the public underwriting of artistic activities at that time. There is ample reason to believe that the temper of its membership has not changed in the past decade—witness its inability to grasp the importance of the Voice of America broadcasts, or of well-designed cultural propaganda of any sort. Any Congressional vote to award funds to orchestras or opera companies would carry with it an implicit carte-blanc to inaugurate political witch-hunts at any moment.

Subsidy of any kind, moreover, implies that the people at large do not want music seriously enough to find a way to pay for it themselves. The pressing need of musical institutions in our time is not to obtain quick and easy money, but to discover lasting ways of balancing their budgets. Enough foundations and schools exist to support special and educational enterprises too limited in general appeal to pay their way; lyric-theatre workshops, performances of advanced and experimental music, and non-commercial projects in musical composition deserve to be supported, like scientific laboratories and research endeavors, because of their presumed future usefulness. But larger musical programs, such as those of symphony orchestras and opera companies, which operate on a wide base and attract audiences of thousands, should pay for themselves. Unions and managements must learn, and at once, to trust one another—to survey income and resources openly and co-operatively, and to arrive at an allocation of costs, fair and equitable, that will allow every important institution to operate within its budget, in good times and bad. Such co-operation, which neither side has yet shown much evidence of wanting to undertake, is a prouder solution than government subvention, and the only solution that will keep music free.

MUSICAL AMERICANA

FOLLOWING a vacation in Mexico City, **Lawrence Tibbett** presented his first recital in Maracaibo, Venezuela. **Szymon Goldberg**, violinist, began his first South American tour with a concert in Bogotá on Aug. 15, and will visit Ecuador, Peru, Chile, Brazil, Bolivia, and Mexico before making his first New York appearance of the season in Carnegie Hall on Oct. 25. . . . Before beginning a three-month European tour, **Shura Cherkassky** flew to Rome, where he will appear as soloist with the St. Cecilia Orchestra for one week.

In his first appearance of the season, **Arturo Toscanini** will conduct the NBC Symphony in a benefit program in Ridgefield, Conn., on Oct. 7. . . . **Burton Cornwall**, bass, recently returned from a tour of schools and colleges in Virginia and the Carolinas. . . . **Maurice Eisenberg**, cellist, is presenting master classes in Exmouth, England, during August and September.

Prior to her scheduled appearance with the San Francisco Opera, **Claramae Turner** sang six performances as Carmen in Guatemala. . . . **Joseph Szigeti** has invited **Harry Kaufman** to collaborate with him in sonatas by Bartók, Stravinsky, Prokofiev, and Brahms during his four-month European tour, beginning in September. Mr. Kaufman will also be soloist with the St. Cecilia Orchestra, under **Jacques Rachmilovitch**. . . . Works by **Ellis Kohs**, **Ray Green**, **Lukas Foss**, and the Chilean composer, **Juan Orrego-Salas**, were presented by **Reah Sadow-sky**, pianist, in a broadcast sponsored by the United States embassy information service in Santiago de Chile.

The Argentinian fan club of **Byron Janis** recently held its first-anniversary tea, celebrating the day they met the pianist, who was then on tour. . . . The New York premiere of **Heitor Villa-Lobos'** *Hommage à Chopin* will be given by **Mieczyslaw Horzowski** in his Town Hall recital on Oct. 19. The Polish-born pianist, now an American citizen, recently returned from a Latin American tour. . . . **Leopold Simoneau**, tenor, and his wife, **Pierrette Alarie**, coloratura soprano, recently sailed aboard the *Ile de France* for a six-month engagement with the Paris Opéra.

Africa became the fifth continent visited by **Claudio Arrau** when the pianist made his debut in Cape Town on Aug. 25. During the month of September, Mr. Arrau will make fifteen appearances in concerts and recitals in four other African cities, including Johannesburg, Pretoria, Port Elizabeth, and Durban. . . . **George Trovillo**, former accompanist for **Jean Watson** and **Conrad Thibault**, will serve as **James Melton's** accompanist during the coming season.

Walter Herbert, general director and conductor of the New Orleans Opera House Association, has announced that **Virginia MacWaters**, coloratura soprano, and **Elisabetta Barbato**, soprano, who made her American debut in San Francisco, have been added to the roster for the coming season, which will begin on Oct. 13. . . . **Massimo Freccia**, conductor of the New Orleans Symphony, now on a European tour, will be guest conductor of the Vienna Philharmonic on Oct. 8, with **Erica Morini** as violin soloist. . . . A series of eight broadcasts, entitled *Music of the Nations*, was given by **Rose Goldblatt**, Canadian pianist, over station CFCF-FM recently.

The ninetieth Worcester Music Festival, beginning on Oct. 27, will include a performance of Verdi's *Manzoni Requiem*, conducted by **Boris Goldovsky**, with **Frances Yeend**, soprano, **Anna Kaskas**, contralto; **David Lloyd**, tenor; and **James Pease**, bass, as soloists. . . . After an appearance in the Stockholm production of *Porgy and Bess* last spring, and concert engagements in Scandinavia, **Anne Brown** has



WHAT THEY READ TWENTY YEARS AGO

Aline Fruhauf's drawings of Virgil Thomson and Gertrude Stein illustrated a review of a new music program given by Aaron Copland and Roger Sessions, which included Mr. Thomson's piano setting of *Capitals*, *Capitals*, by Miss Stein, who according to the critique, "throws the art away" in her "prattle" writings

spent most of the summer pursuing her musical studies in Italy. . . . **Jean Geis**, pianist, winner of the 1949 Young Artists Auditions of the National Federation of Music Clubs, recently appeared with the NBC Symphony, under **Erich Leinsdorf**, and in the Redlands Bowl series, in California.

The management of the Paris Opéra persuaded **Risë Stevens** to cut short her vacation in order to appear in two extra performances of *Der Rosenkavalier*, on Sept. 7 and 9, under the baton of **Louis Fourestier**. . . . **Yves Chardon**, former associate conductor of the Minneapolis Symphony, has resigned his post to make guest appearances with several South American orchestras, including a series of nineteen concerts with the Havana Philharmonic.

Sailing aboard the *Ile de France* recently for an engagement at the Teatro Lirico, in Milan, were **Dick Marzallo**, conductor, and **Eva de Luca**, **Jane Frazier**, **Mary Curtis**, **Shelia Whitely**, and **Victor Clark**. . . . Returning aboard the *Parthia* on Aug. 27, were the members of the **Walden String Quartet**—**Homer Schmitt** and **Bernard Goodman**, violinists; **John Garvey**, violist; and **Robert Swenson**, cellist.

Frederick C. Schang, president of Columbia Artists' Management, and Mrs. Schang have returned to the United States after spending a month at Monte Carlo. . . . **F. J. Ullsperger**, concert manager, is spending a month in Europe.

Newest honorary member of Sigma Alpha Iota is **Kathleen Ferrier**, who was extended membership by the fraternity's University of Miami chapter. Other artists who were initiated recently include **Marimi del Pozo**, soprano; **Dontche Dikova**, pianist; **Eileen Farrell**, soprano; **Despy Karlas**, pianist; and **Claudine Verneuil**, soprano. . . . **Muriel Rahn**, soprano, won the Woman of the Year award given by the National Council of Negro Women, for her pioneering efforts in the field of music. . . . **Leon Pommers**, pianist, became a United States citizen in New York recently.

Lillian Raymond, Metropolitan Opera soprano, and **Edward Trotta**, a food merchant, were married in Brooklyn recently.

Twentieth Century Concerts, Inc., will present three programs of works by **Béla Bartók**, **Bohuslav Martinu**, **John Verrall**, and **Ben Weber** in Times Hall this season. Participating in the series will be **William Masselos** and **Dorothy Parrish**, pianists; **Herbert Sorkin**, violinist; **Rolf Persinger**, violist; **David Soyer**, cellist; **The Sagul Trio**; **The New Music Quartet**; and **The Five-Wind Ensemble**. . . . **Jeanne Van Drooge**, soprano, and **Walter Hatchek**, pianist, recently presented a recital for the First Columbia Teachers Association in Chatham, N. Y.

Just returned to the United States is **Aubrey Pankey**, baritone, who has been touring Europe and Australia for the past year and a half in concerts and recitals.

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LEWISOHN STADIUM

Kurt Weill Program, July 30

A sudden downpour brought this program of music by Kurt Weill, devoted largely to extended excerpts from *Street Scene*, to an abrupt close. The weather had permitted the audience of 5,600 to hear the *Symphonic Nocturne* based on themes from *Lady in the Dark*, and all the scheduled music from the first act of *Street Scene*, but not more than a snatch of the second act. The first act had moved briskly under the experienced conducting of Maurice Abravanel, who directed the Broadway production. Polyna Stoska, soprano, and Brian Sullivan, tenor, in the roles they originally created, as well as Dorothy Sarnoff, soprano, and Norman Atkins, baritone, dealt expertly with the principal parts, and the lesser roles were nicely co-ordinated in a performance of pace and power that promised much for the cancelled remainder. A. B.

Ellabelle Davis Returns, Aug. 1

Back from her successful European tour, Ellabelle Davis, soprano, appeared at the Stadium, with Efrem Kurtz conducting, in a program whose listed vocal items were *Ritorna vinciton*, from Verdi's *Aida*; *Casta diva*,

from Bellini's *Norma*; and two arrangements of spirituals—Burleigh's *Nobody Knows de Trouble I've Seen*, and Johnson's *Honor! Honor!*. Certain phrases in the two arias were attractively negotiated, but others came off with considerably less success, and manifested a sense of effort that was damaging to the texture of Miss Davis' surpassingly lovely voice. Though she projected the spirituals effectively, Miss Davis made her most exciting contribution in an encore, Bizet's *Adieux de l'hôte arabe*, which she delivered with enormous verve and insouciance. Mr. Kurtz conducted Bizet's *Symphony in C major* brightly; extracted all the requisite color from Villa-Lobos' early (1917) picture-book tone-poem, *Uirapuru*; and gave a noisy and unattractive account of the *Overture to Verdi's The Sicilian Vespers*. C. S.

Kurtz Conducts Weaver Fugue, Aug. 2

Efrem Kurtz conducted the first New York performance of Powell Weaver's *Fugue for Strings* at this concert. It proved to be a loosely-wrought, eclectic work of little interest. The other novelty of the program was the first movement, *Perpetual Emotion*, from Don Gillis' *Symphony 5½ (A Symphony for Fun)*, which did not seem very amusing. The rest of the program was made up of Rimsky-Korsakoff's *Scheherazade*; Fauré's *Pavane*, Op. 50; and Ravel's *Bolero*. The performances seemed to have absorbed something of the damp and dismal atmosphere of the evening. R. S.

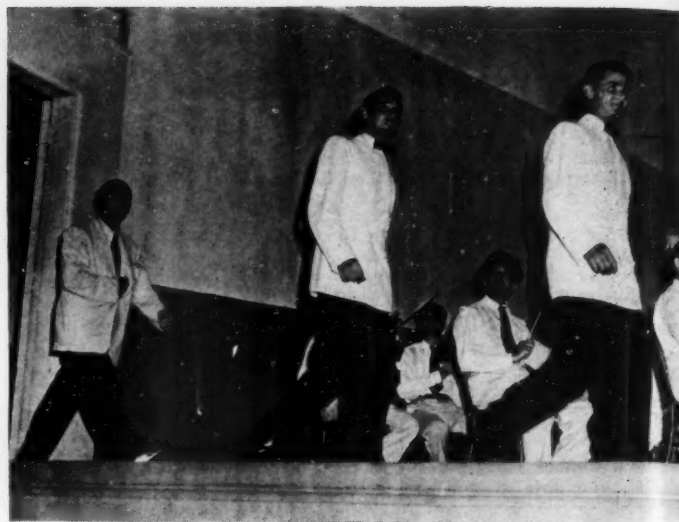
Michael Rosenker, Aug. 3

Michael Rosenker, concertmaster of the Philharmonic—*Symphony* during the summer, and principal of the violins in the winter season, was the soloist under Efrem Kurtz on this dark and humid night. The audience, expecting a downpour at any moment, was loosely scattered throughout the Stadium, and the members of the orchestra, in shirtsleeves, were prepared to continue the broadcast portion behind the rainproof curtain. Mr. Rosenker played Saint-Saëns' *Concerto*, a showpiece which, with good cause, has been heard less and less frequently around these parts. His performance was clean-cut and polished, and tended to minimize the sentimentality of the work. Even so, the overall effect was not particularly pleasing. The darkness of the atmosphere seriously marred the string tone, and the music was, for the listener, transformed into over-ripe washes of sound.

The earlier part of the program included a stolid reading of Wagner's *A Faust Overture*; a performance of Mozart's *Adagio and Fugue for String Orchestra*, K. 546, in which the basses over-rode the rest of the orchestra; an entirely appropriate interpretation of Hindemith's somber *Nobilissima Visione*; Prokofiev's *March*, Op. 99; and the Stadium premiere of Kabalevsky's *Suite from The Comedians*, a long, light work in ten short snatches, or sections—infinite music, since it comes out of nothing and ends there also. F. V. G.

Glenn and List, Aug. 5

The work of primary interest on this program, postponed from the previous night because of a threat of rain, was the first New York concert performance of Khachaturian's *Violin Concerto* (written in 1940) by Carroll Glenn, with Efrem Kurtz conducting. Despite an able and sympathetic collaboration, the concerto resisted all efforts to raise it above its superficial level. The work is divided into three standard movements. The first, a soldering of Armenian and Russian elements, alternates healthy rhythms with sullen passion; the second, *Andante sostenuto*, has a pleasant, naive



Dimitri Mitropoulos hastens after Arthur Whittmore and Jack Lowe as they come on the Stadium stage to play two-piano works by Britten and Poulenc

line of the gypsy restaurant variety; and the finale, *Allegro vivace*, loosens a torrent of fiddling, which, though lively enough, rarely becomes exciting. Much of the substance in the first and third movements rests within the orchestra, while the solo instrument is engaged in surface pyrotechnics, which were handled with graceful abandon by Miss Glenn.

Eugene List offered a good, standard performance of Grieg's *Piano Concerto* as the final item in the program, which had opened with Tchaikovsky's *Romeo and Juliet*. Both artists were required to give several encores. F. V. G.

Italian Night, August 6

Operatic excerpts occupied the lion's share of this program, which attracted an audience of 14,900. The soloists were Florence Quartararo, soprano, who was making her Stadium debut; Jan Pearce, tenor; and Salvatore Baccaloni, bass—all of the Metropolitan. A mixed chorus was on hand to assist Mr. Baccaloni in *Udite, O Rustici*, from Donizetti's *L'Elisir d'Amore*, to join all the soloists in *Neapolitan Echoes*, by Domenico Savino, and to sing choruses from Verdi's *Il Trovatore* and Ponchielli's *La Gioconda*. Alfredo Antonini was the evening's assured conductor.

Miss Quartararo sang arias from Catalani's *La Wally*, Verdi's *Il Trovatore*, and Puccini's *La Bohème*; and, with Mr. Pearce, *O soave Fanciulla*, from the Puccini opera. She displayed genuine feeling for the style, and, aside from a few unfocused tones, her performances were vocally rewarding as well. Mr. Pearce, in good form, was heard in arias from Ponchielli's *La Gioconda*, Puccini's *La Bohème*, and Cilea's *L'Arlesiana*. Mr. Baccaloni's contributions included, in addition to the scene from *L'Elisir d'Amore*, *Sono imbrogliato*, from Pergolesi's *La Serva Padrona*, and, as an encore, *The Catalogue Aria* from Mozart's *Don Giovanni*. He sang these with his well known comic gift, if not the greatest vocal care. A. B.

Szigeti and Mitropoulos, Aug. 8

Dimitri Mitropoulos made his first appearance of the season as conductor at this concert, with Joseph Szigeti as soloist in Beethoven's *Violin Concerto*. The first half of the program was devoted to Mendelssohn's *Fingal's Cave Overture* and Beethoven's *Eroica Symphony*. Mr. Szigeti was in high spirits. The physical distance from the audience and the amplification problems of the Stadium could not dim the incandescence of his playing, for he produced a tone of amazing volume and his phrasing was a miracle of exactitude. He performed the concerto (Continued on page 17)

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STADIUM

(Continued from page 16)

in a noble, rugged fashion which restored its pristine strength and meaning. Yet nothing could have been smoother and more perfect than his delivery of the peroration of the slow movement. The audience would have liked to hear still more after he had added three encores—Beethoven's Romance in G major, with orchestra, and two Bach pieces for violin alone.

In the accompaniment to the concerto, Mr. Mitropoulos threw off the nervous insecurity which had marked his treatment of the Mendelssohn overture and the Beethoven symphony. His tempos in both of those works were erratic, and he indulged in a constant series of crescendos and decrescendos which reminded one of an organist who cannot let the swell pedal alone. This was particularly harmful to the contrapuntal sections of the Beethoven symphony.

R. S.

**Mitropoulos, Soloist and
Conductor, Aug. 9**

Dimitri Mitropoulos has taken on the challenge of playing and conducting Prokofiev's Third Piano Concerto before. On this occasion his performance was extremely impressive. Beautifully supported by New York Philharmonic-Symphony men who were quick to take the cues when he could give them and experienced enough to do without them when his responsibilities at the keyboard were too pressing, Mr. Mitropoulos provided an audience of 5,000 with a model of unified musical conception. Orchestra and piano were under Mr. Mitropoulos' purposeful control, and, with conductor and pianist in fine fettle, the musical results were excellent.

As good, if not better, was the reading of Rachmaninoff's Symphony No. 2. This superbly sensitive performance struck the balance between sentiment and sentimentality, conveying the rather obvious content of the music with great taste and dignity. The brilliant evening opened with a lively reading of the Couperin-Milhaud Prelude and Allegro.

A. B.

All-Brahms Program, Aug. 10

The Academic Festival Overture, the Fourth Symphony, and the Second Piano Concerto, with Sten Andersens as soloist, were the all-Brahms evening's offerings. Dimitri Mitropoulos again conducted in thoroughly effective fashion. To be sure, the orchestral performances in general lacked the spark of inspiration, but this was perhaps more than could be expected on one of the hottest nights of the year.

Miss Andersen seemed to feel a profound affinity for her music, and her playing of the slow movement was deeply touching. Unhappily, she lacked the power and technical control to give more than scattered indications of her admirable intentions in the other movements.

A. B.

Whittemore and Lowe, Aug. 11

This concert included two Stadium novelties—Benjamin Britten's Scottish Ballade, for two pianos and orchestra, with Arthur Whittemore and Jack Lowe as soloists; and Dimitri Mitropoulos' orchestral transcription of Bach's Organ Fantasia and Fugue in G minor. Mr. Whittemore and Mr. Lowe also played Poulenc's delectable Concerto for Two Pianos and Orchestra, in D minor. Mendelssohn's Scotch Symphony was the major orchestral work of the evening.

Despite the devoted performance of the duo-pianists, Mr. Britten's Ballade was extremely tedious. The work is lacking in both salient musical ideas and imaginative treatment. Most of the time the two pianos say far less than could effectively be said by one, or even half a piano. The meaningless figurations and frequent glissandos

and tremolandos of the solo parts sound suspiciously like filler. In contrast, Poulenc's Concerto is written with a masterly knowledge of the possibilities of the combination. But it must be confessed that a large part of the music's wit and charm failed to penetrate the damp reaches of the field on this occasion. Many of the delicate balances and colorings of the score were lost in outdoor surroundings, and the performance lacked the needed Mozartean finish.

Mr. Mitropoulos' Bach transcription, previously heard in Philharmonic-Symphony programs, is turgid and far too heavily orchestrated. The Mendelssohn Symphony came as a relief, after the overheated performance of the Bach. Mr. Whittemore and Mr. Lowe added two encores before a sudden shower sent audience and performers scurrying.

R. S.

Rodgers and Hammerstein, Aug. 13

The final program of the 32nd season of Lewisohn Stadium concerts drew an audience of 21,000—the largest gathering of the summer—among whom were Mrs. Charles S. Guggenheimer, chairman of the concert committee; and Richard Rodgers and Oscar Hammerstein 2nd, whose music and words from *Allegro*, *State Fair*, and *Oklahoma!* made up the entertainment. Salvatore dell'Isola, taking an evening off from his duties as musical director of South Pacific, conducted the New York Philharmonic-Symphony; a chorus of forty singers, trained by Crane Calder; and the soloists of the evening—Gladys Swarthout, mezzo-soprano; Annamary Dickey, soprano; Robert Weede, baritone; and Thomas Hayward, tenor.

The audience listened attentively and responded enthusiastically, sometimes audibly humming the familiar show tunes. Mrs. Guggenheimer spoke at intermission, and introduced Mr. Rodgers and Mr. Hammerstein, the latter of whom made a short speech on the value of Stadium concerts. Mr. Rodgers conducted the selections from *Oklahoma!*, and the rest of the program was under the expert guidance of Mr. Dell'Isola. Soloists and chorus handled their assignments smoothly, and the orchestra provided diligent support. Everything went well, including the weather; skies that had been cloudy slowly cleared, and the evening was refreshingly cool for the pleasant finale of the Stadium season.

The weather favored the Stadium concerts with 37 clear nights; one program (a concert performance of Kurt Weill's *Street Scene*, with Maurice Abravanel conducting) was rained out at intermission. The three concerts cancelled because of rain were: July 5 (Alexander Smallens, conductor, with Carl Stern as cello soloist); July 6 (Enrico Leide, conductor, with Alton Jones as piano soloist, in a program that was broadcast over CBS, without a Stadium audience); and July 12 (Sir Adrian Boult, conductor).

A. B.

**Richard Fielding Named
Etude Advertising Manager**

BRYN MAWR, PENNA.—The appointment of Richard M. Fielding as advertising manager of the magazine *Etude* was announced recently by James W. Bampton, president of Theodore Presser Company. Mr. Fielding was formerly advertising and promotion manager of the records division of RCA Victor.

**Associated Male Choruses
Hold Meeting in Baltimore**

BALTIMORE.—The 25th annual meeting of the Associated Male Choruses of America, Inc., was held here on July 8, 9 and 10. Among the officers elected at the meeting are Clayton W. Old, president emeritus; Murray D. Welch, chairman of the board; and Robert M. Van Sant, president.

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South Mountain Association Revives Chamber Music Series

PITTSFIELD, MASS.

AFTER a lapse of twelve years, a Berkshire Festival of Chamber Music—the eleventh—took place in the Temple of Music built by Mrs. Elizabeth Sprague Coolidge on the slope of South Mountain, on the southern edge of Pittsfield. In earlier years, Mrs. Coolidge was hostess to the invited festival guests in name as well as in deed. This time she was no less actively the hostess, but the festival was officially presented under impersonal auspices. Some time ago, she turned the Temple of Music over to the South Mountain Association, of which Willem Willecke is director; and this association, in co-operation with the Elizabeth Sprague Coolidge Foundation in the Library of Congress, assumed responsibility for the three programs given on the afternoons of Aug. 15, 16, and 17. Starting 22½ hours after the finish of the last Tanglewood concert, the chamber-music festival brought to a concentrated close the summer music season in the Berkshire Hills—except for the weekend dance bills at Jacob's Pillow, one of which, on Aug. 18 and 19, proffered Ted Shawn's newest ballet, *The Dream of Jacob*, with a score by Darius Milhaud, commissioned by the Library of Congress.

The first afternoon of the chamber-music festival was devoted to music for the harp, played by Marcel Grandjany assisted by eleven members of the Boston Symphony. In the second program, the Berkshire String Quartet, now a winter adjunct of Indiana University, came northward from its summer home at Falls Village, Conn., to play quartets by Mozart and Franck, and Bohuslav Martinu's

Quintet. The final concert, given by the Zimble String Sinfonietta, a group of Boston Symphony men, offered the first performance of George Antheil's *Serenade for Strings*, and also Tansman's *Triptych*; Handel's *Twelfth Concerto Grosso*, in B minor; and Mozart's *Serenata Notturna*, K. 239, for two small string orchestras and tympani.

In the first concert, Mr. Grandjany's surpassing command of the harp and his lively and impeccable musicianship made a diversified and somewhat uneven program rewarding. It is futile to expect, at this late date, that the literature for the harp will unexpectedly vouchsafe any majestic masterpieces; but it does contain a reasonable number of gracious works, and Mr. Grandjany had successfully hunted out several of these. With the assisting instrumentalists, he played—always with the utmost musicality, whatever the period and style—Handel's B flat major *Concerto*, Debussy's *Sacred and Profane Dances* (which he negotiated with fabulous ease, though they were written for the chromatic harp and are difficult to play on the traditional diatonic instrument), Frederick Jacobi's *Rhapsody for Harp and Strings* (a discursive, redundant, and depressingly conventional piece, written in 1940), and Ravel's blithe *Introduction and Allegro*. His solo contributions were his own delightfully written *Rhapsody for Harp on a Theme of a Gregorian Easter Chant* (composed in 1921); Respighi's transcription of an anonymous sixteenth-century Sicilian for the lute; his own recently published transcription of Bransles from the *Book for Lute*, composed by Anthoine Franciscue (1570-1605), and drawn from a collection, *Le Trésor d'Orphée*, published in 1600; an adorable Mozart *Adagio* in E flat, K. 282; and Hindemith's sturdy and concise *Sonata for Harp* (1939). It was a smiling program, and a refreshing contrast to the stentorian sounds of Tanglewood.

Cecil Smith

THE only new work of the festival was played in the final concert—a *Serenade for Strings*, in three movements, by George Antheil. The Zimble Sinfonietta found no difficulty in the involved rhythms Antheil wrote in the first movement. The style is fluent and flippant, in the manner of Shostakovich and Khachaturian. The central slow movement is sober and emotionally searching, but the work as a whole gives the impression of swift, facile writing by a master of his craft.

The same program contained another, earlier work written for and dedicated to Mrs. Coolidge—Alexandre Tansman's *Triptych*. On the previous afternoon, the Berkshire String Quartet, with the assistance of Albert Sprague Coolidge, violist, played still another composition originally commissioned by Mrs. Coolidge—Bohuslav Martinu's *String Quartet*.

The delightful Temple of Music was well filled for all three concerts by an audience that included many visitors who had come to the Berkshires for the Tanglewood series, which ended the day before the Pittsfield festival began. In general, the programs did not measure up to the standards set by previous festivals. Mrs. Coolidge, at the outset, made South Mountain internationally known as an institution devoted to the support and encouragement of composers of originality and idealism. This latest festival gave the audience much pleasure, but it conformed so closely to the conventional that it lost the significance usually associated with the

name of the location and of its founder.

Two important chamber-music concerts were presented at Tanglewood on Aug. 3 and 10 by the Juilliard String Quartet. Each program contained two works of the Schönberg school and a late quartet of Beethoven. The first concert offered Schönberg's *Third Quartet*, Alban Berg's *Lyric Suite*, and Beethoven's last quartet, Op. 135. The second program consisted of Schönberg's *Fourth Quartet*, Anton von Webern's *Five Movements for String Quartet*, and Beethoven's *Quartet*, Op. 13, followed by the *Grosse Fuge*, Op. 133. At the close of the first program, the students of the Berkshire Music Center, along with the other members of the capacity audience in the Theatre-Concert Hall, gave the Juilliard players a tremendous ovation for the fire and spirit of their playing, and for their courage in preparing these difficult works. By their virile and vivid readings, the members of the quartet gave shape and spine to music that can seem invertebrate when it is played by musicians of less authority. It was appropriate that Mrs. Coolidge attended the concerts, for Schönberg dedicated the *Third Quartet* to her, and composed the *Fourth Quartet* in fulfillment of her commission.

The Juilliard Quartet was less successful with Beethoven. The very vehemence with which they played the atonal works was out of place in such music as the first movement of quartet, Op. 130. It became almost a czardas at their hands; and in the inner movements the speed distorted the music unfortunately.

Jay C. Rosenfeld

Tanglewood

(Continued from page 10)

movement, to oversell phrases that would have been more agreeable if he had left them "nonchalant," as the composer indicated.

Eleazar de Carvalho, Mr. Koussevitzky's Brazilian ex-pupil and protégé, conducted his only program of the festival series on the afternoon of Aug. 6. Choosing, as seems to be his wont, a program devoid of classics, the flamboyant Latin conductor relied for his success upon Dionysiac abandon and an unquenchable enthusiasm for overemphasizing the obvious. William Schuman's *Symphony for Strings* was played with the juiciest resonance the Boston orchestra's over-size string section could squeeze out—except for the middle movement, which provided almost the only peaceful episode of the entire afternoon.

Villa-Lobos' *Mandu-carára*, a symphonic poem for mixed chorus and orchestra, based on Brazilian folk-legend bearing familial resemblances to the story of Hansel and Gretel, received its first American performance with orchestra. (Hugh Ross, who also prepared the excellent Tanglewood chorus, offered the work in a version for two pianos, percussion, and chorus, at a Schola Cantorum concert in Town Hall on Jan. 23, 1948.) A driving exhibition of exotic colors and compelling motor rhythms, *Mandu-carára* requires the chorus to hurl forth folk-like snatches, mostly in unison; to bark like animals; and, at the end, to vent a superhuman, roof-raising shout. Mr. Carvalho conducted the music effectively, if incredibly noisily.

AFTER the intermission, in the half of the program carried regularly by NBC in Sunday afternoon broadcasts from Tanglewood, James Stagliano gave a capable account of Richard Strauss' soporific *Second Horn Concerto* (written in 1944, and introduced to this country on Oct. 18, 1948, by Anthony Miranda and the Little Orchestra, with Thomas Scherman conducting). This was followed

by a fast, bangy performance of Strauss' *Also Sprach Zarathustra*, which left Mr. Carvalho's aural sensibility and musical penetration open to most serious question.

A list of other works, old and new, played at Tanglewood in the course of the summer would require encyclopedic space. In another column, Jay C. Rosenfeld retails the contributions of the Juilliard String Quartet in the field of atonal music. On July 31, Aug. 7, and Aug. 14, E. Power Biggs played Sunday morning organ recitals of music by Bach, in the Music Shed. On the afternoon of Aug. 13, a program by the student orchestra included first performances of Irving Fine's *Toccata Concertante*, conducted by the composer, and Messiaen's *Offrandes Oubliées*, conducted by Irwin Hoffman; in the same program, Leonard Pennario played Prokofiev's *Third Piano Concerto*, with Seymour Lipkin conducting, and Mr. Carvalho directed three movements of Berlioz's *Harold in Italy*, with Beatrice Brown as viola soloist. Earlier in the summer, the opera department gave a much praised production, the first in this country, of Vaughan Williams' *Riders to the Sea*.

A scholarship fund known as the Jascha Heifetz Fund for Violinists was established by the noted violinist when, after his appearance with Mr. Koussevitzky and the Boston Symphony on Aug. 4, he turned his fee over to the Berkshire Music Center. Additional gifts from the Boston Symphony trustees and an anonymous gift of \$3,000 brought the fund to \$9,000, which is expected to provide the annual income for a scholarship of about \$400. Mr. Koussevitzky welcomed Mr. Heifetz' contributions as a valuable move in the direction of training string players, a task he had stressed as a particularly vital one in his remarks at the opening of the Center.

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Mendelssohn's The Stranger Revived By Lemonade Opera

IN 1829, the twenty-year-old Mendelssohn wrote what he called a Liederspiel, *Die Heimkehr aus der Fremde*, for informal presentation at his parents' silver-wedding celebration. Although he was subsequently approached for performing rights to the hour-long comedy, he refused to permit an open production; and the work was not heard in public until it was given in London, in 1851, four years after his death.

Under the title *The Stranger*, this unassuming little work received its first American performance, in an English translation, by the Lemonade Opera on Sept. 1, at the Greenwich Mews Playhouse. Despite the general expertness of John Gutman's English adaptation and the exceptional charm of Max Leavitt's stage direction and Martin Belasco's investiture, it is impossible to feel that the public has been missing much. The libretto, a

pale variant of the story of the Prodigal Son, with an added flourish of mixed identities, is too attenuated and too casually thrown together to hold the interest. The musical set-pieces (separated by bits of spoken dialogue) are alternately vivacious and pathetic, and are happily conceived for the usages of singers; but they are undramatic, and their values range from about the level of some of the better lyric moments of the *Elijah* down to the nondescript level of the feeble *Songs Without Words*.

Mr. Leavitt was wise enough to recognize that *The Stranger* is no more than a trifle, and to avoid over-producing it. Characterization being impossible, except in the most superficial terms, he turned each aria, duet, or ensemble into a separate pictorial impression, lowering the lights after each one. The result was, in effect, a series of delightful tableaux vivants, almost wholly static in nature except for occasional moments when the text suggests the possibility of action. The production is exquisitely lighted, and the costumes and settings, in their fanciful way, could hardly be prettier. Thus there was much to enjoy, but it was a slow-moving hour at best.

On opening night, the two pianists had not yet learned to play the score together, nor had the conductor, Arthur Frantz, outgrown his former tendency to lose the controlling pulse of a movement in the attempt to squeeze too much juice out of individual phrases. Ruth Kobart, as the Mother, offered a masterpiece of quiet portraiture, and sang extremely well, despite a cold that had deferred the opening night 48 hours. Peter Hodshon, as the returning son, revealed a light, high tenor voice of attractive quality and easy vocal production, but almost no notion of what to do with it. The other principals—Margaret Ritter, Morris Gesell, Francis Monachino, and Lewis Brooks—were adequate but not distinguished vocally, though Mr. Gesell made a good deal of the *Night Watchman's Song*, which strikingly prefigures the song at the second-act curtain of Wagner's *Die Meistersinger*. On the whole, the singing was scarcely brilliant or perceptive enough to carry the full weight of a piece that, intrinsically, offers nothing but opportunities for singing. The bill was completed by Kurt Weill's *Down in the Valley*, which had previously served, in the Lemonade Opera repertoire, as a companion-piece to *Hansel and Gretel*.
CECIL SMITH

Albert Herring

(Continued from page 4)

can go amiss, even at the hands of an institution that produced only a mockery of Gluck's *Iphigenia in Tauris*, for want of penetration beyond the mere printed page.

But what has become of the models upon which Britten relied for stability and stylistic orientation in his earlier operas? This music is flashy and self-advertising, and, except in scattered passages, largely devoid of wit and almost completely without human warmth. It persists in sounding like a travesty of something, but it is hard to say of what, except when its references to liturgical music, patriotic anthems, and children's songs are, through the external clarification of the libretto, unmistakable. The composer's delight in his own virtuosity deflects him from devoting enough interest to the definition of his characters. He has not given us, in musical terms, a Falstaff, a Hans Sachs, or a Figaro, presented full and in the round, so that we come to know their minds and their motives through the gradual

accumulation of musical evidence; or, to bring it down to a less lofty level, the quarreling relatives in Puccini's *Gianni Schicchi* and the threesome in Menotti's *The Old Maid* and the Thief are more successfully individualized in the music of those operas than are the Loxford villagers in *Albert Herring*.

Perhaps some of the responsibility lies with the libretto, which is too provincial in much of its humor and too stiff in its diction and rhyming to appeal strongly to audiences on this side of the Atlantic. It is small-time writing; and, anyway, the joke of denominating a virgin boy the May King is stretched too far, for it need not have occupied more than an hour in the telling, instead of a full evening. Moreover, the vagaries of Britten's prosody, which gives odd and affected shapes to words and unnatural scissions to phrases and sentences and delights in requiring singers to squeak unimportant syllables on high pitches, are even more distracting in a comic opera than in a serious one.

It may sound insular to say so, but it is not hard to think of two or three American composers who could have handled this story more wittily and with less dependence on technical exhibitionism. But since the British seem to love all Britten's operas, including *Albert Herring*, because they are both British and successful—a coincidence that has not occurred since the seventeenth century—a jingoistic reaction is perhaps the most appropriate one for us to have.

Operas Produced In Montreal Festival

L'Histoire du Soldat, Tosca, And Massenet's Manon Given In Molson Stadium

MONTREAL.—The Festival of Music and Drama, held from July 25 to Aug. 11, was marked by the Canadian premiere of Igor Stravinsky's *L'Histoire du Soldat*, in Molson Stadium, on Aug. 9; and by performances of Puccini's *Tosca*, on Aug. 4, and Massenet's *Manon*, which ended the Festival on Aug. 11.

The Stravinsky work was given in French, with the score expertly conducted by Alexander Brodt. Jean-Pierre Masson took the title role, with Mario Duchéne as the narrator, Robert Goudas as the Devil, and Lorraine Ammerman as the Princess. Robert Prevost was the stage manager and costume designer.

In the festival production of *Tosca*, Rose Bampton sang the title role for the first time, and scored a great success with her stirring dramatic interpretation. Raoul Jobin's Cavaradossi and Martial Singher's Scarpia were vocally superb but dramatically conventional. Salvatore Baccaloni was an expert Sacristan. Lesser roles were in the care of George Cehanovsky, Alessio de Paolis, Robert Savoie, and Simone Lamarche. A vast share of the credit for the substantial success of the performance must go to Herbert Graf, for his imaginative staging, and to Jean Beaudet, for his conducting.

Manon was given a production that was no less superb. In the third act, particularly, Mr. Graf was able to disregard usual stage limitations and capitalize on the spacious surroundings. He staged the festival scene with strikingly realistic pageantry; Eleanor Steber, the Manon, made her entrance in a carriage drawn by horses, and the entire mis-en-scene was realized with comparable lavishness—including a display of fireworks. Miss Steber was in excellent voice, and gave a true and sincere impersonation. Mr. Jobin, as Des Grieux, gave one of his finest performances, and Mr. Singher was equally good as Lescaut. Wilfred Pelletier conducted with great finesse.

The festival also included a concert given on Aug. 2, by Les Disciples de

Massenet, together with a full orchestra under Charles Goulet, with Pierrette Alarie, coloratura soprano, and Leopold Simoneau, tenor, as soloists. The second season of chamber music concerts sponsored by La Société Pro Musica will open on Oct. 23 with a program to be given by Pro Musica Antiqua, a group of instrumentalists and singers from Brussels. Other artists and ensembles scheduled to appear are the Paganini Quartet, and Julius Baker, flutist; the Busch Quartet, and Rudolf Serkin, pianist; the Pascal Quartet, with Gaby Casadesus, pianist, and Henri Temianka, violinist; Zino Francescatti, violinist, and Robert Casadesus, pianist; and the Trieste Trio.

GILLES POTVIN

Don Giovanni Presented During Halifax Celebration

HALIFAX, NOVA SCOTIA.—As part of the Halifax 200th anniversary celebration, the Halifax Bicentenary Committee sponsored a series of three performances of Mozart's *Don Giovanni* by the Halifax Conservatory Opera Group, on Aug. 22, 23, and 24. Mariss Vetra staged the production, and Alfred Strombergs conducted.

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Third Vienna Music Festival Centers On Modern Composers

By VIRGINIA PLEASANTS

VIENNA

AN outstanding attraction at the third International Music Festival was Arthur Honegger's conducting of the Vienna Symphony in a concert of his own music. The program contained the Prelude, Fugue, and Postlude (1929); Horace Vitorieux (1921); Concertino for Piano and Orchestra (1924); Symphony No. 4, Deliciae Basilienses (1946); and the famous Pacific 2-3-1 (1923). The symphony is scored for small orchestra, and its almost classical style, clean and linear, presents a contrast to Honegger's heavy bombardments of the 1920s. The solo piano part in the concertino was played by the composer's wife, Andrée Vaurabour-Honegger. In another program, under the baton of Paul Sacher, the first performance of Honegger's Der Totentanz was given.

The opening concert of the festival, devoted to Austrian music, included, in addition to works by Mozart and Schubert, Theodor Berger's Ballade, for orchestra. The closing concert was also Austrian, but in the spirit of the late nineteenth century; Karl Rankl

conducted Egon Wellesz's Symphony No. 2, a rather thick, late-Romantic work, and Mahler's Das Lied von der Erde.

Other orchestral concerts presented the new along with the old. The new works performed were Karl Schiske's Second Symphony; Georg Pirckmayer's Three Symphonic Studies; Stravinsky's Symphony of Psalms; Ernst Kanitz's Concerto Grosso; Friedrich Wildgans' Concerto for Trumpet, Strings, and Tympani; and Robert Schollum's Concerto for Clarinet and Chamber Orchestra. The contemporary works heard in the chamber orchestra concerts were J. N. David's Variations on a Theme of Heinrich Schütz; Hindemith's Violin Concerto; and Armin Kaufmann's Music for Six Woodwinds and Orchestra. Among the conductors for these concerts were Karl Boehm, Anton Heiller, Franz Litschauer, and Herbert Haefner.

Arturo Benedetti Michelangeli gave an all-Chopin piano recital that was impressive for technical prowess but conspicuously lacking in warmth. Maurice Gendron, cellist, and Jean Françaix, pianist, demonstrated ensemble playing of the highest order in a program whose high point was the Debussy Sonata. In the closing work—the witty Andante, Scherzo, and Perpetuum Mobile—Mr. Françaix appeared not only as pianist but as composer. Two chamber-music evenings were presented. In one program, the Beethoven Septet and the Schubert Octet were played by the Schneiderhan String Quartet and a woodwind ensemble from the Vienna Philharmonic. In the second program, devoted to works by contemporary Austrians, the Steinbauer Quartet played S. C. Eckhardt-Grammatte's Quartet in C sharp minor, and Amy Konecni sang lieder by Josef Marx.

CHURCH music from the twelfth century to the present was a special feature of this year's festival, and was given in a number of programs in various famous churches. Among the works performed were Haydn's Nelson Mass, Bruckner's Mass in E minor, Ernst Tittel's Missa Cantate Domino, and Schubert's Mass in E flat.

Two dance evenings completed the schedule of the festival. Rosalia Chladek's group offered Malipiero's Pantea, Hindemith's The Four Temperaments, and Prokofiev's Peter and the Wolf. Less successful was Der Schöpfungsmythos, a pantomime by Ellinor Tordis. For its work throughout the festival, a word of praise is due the Vienna Symphony, which sustained a heavy burden at the end of a long and taxing season.

Two young Americans have recently been engaged by the Vienna State Opera. Willa Stewart, soprano, formerly of the New York City, San Carlo, and Covent Garden companies, will make guest appearances as Aida, in November. In the first week of September, George London, Canadian-born bass-baritone, will make his debut as Amonasro, in the same opera. Other roles he is scheduled to sing during his four-month guest engagement here are Mephistopheles, in Faust; the four roles in The Tales of Hoffmann; Escamillo, in Carmen; and Boris Godounoff.

Getting off to an early start, the State Opera season will be initiated with the return of Set Svanholm in the first week of September. Plans for the season include six new productions—a ballet program of Gluck's Don Juan and Richard Strauss' Legend of Joseph; Die Meistersinger, conducted by Clemens Krauss; Tosca,

with Ljuba Welitch in the title role and Josef Krips conducting; Verdi's Falstaff, and Il Trovatore; and Weber's Oberon.

The first new production on the schedule of the Volksoper will be Johann Strauss' Thousand and One Nights. This will be followed by Benjamin Britten's adaptation of The Beggar's Opera; Offenbach's Die Banditen (Les Brigands); Richard Strauss' Die schweigsame Frau; Johann Strauss' Ritter Pasmann; and D'Albert's Die Toten Augen.

IN the lull before the opening of a new season, it may be of interest to look back over last season's records. The Theater an der Wien was open 296 days, giving 309 performances in a schedule comprising performances of 31 operas by eighteen different composers, four ballet evenings, and four concerts. The company made appearances on tour in Wiener-Neustadt, Milan, Florence, Rome, Paris, Brussels, Amsterdam, and The Hague. New Productions of Carmen, Turandot, Manon, and Elektra were mounted. Boris Godounoff was partly revised. Ivan Tarsenko, by Salmhofer, director of the Theater an der Wien, and Palestrina, by Pfitzner, were also included in the repertory.

At the Volksoper, 327 performances were given on 312 days. Of these, 147 performances were operas, 141 operettas, and twelve ballet evenings. Five operettas, 21 operas, and six ballets were drawn from the works of 22 composers. New productions were The Merry Wives of Windsor, A Night in Venice, Hansel and Gretel, Gianni Schicchi, The Barber of Bagdad, The Beggar Student, Notre Dame (Franz Schmidt), and the ballet Hölische G'schicht (Strauss).

Johann Strauss led the year's operatic list with 131 performances. Other figures were: Mozart, 75; Puccini, 68; Verdi, 64; Wagner, 37; Millocker (The Beggar Student), 33; Richard Strauss, 30; Nicolai, 29. With this varied operatic fare, it is plain that Vienna retains her place as a leading center of opera and operetta, and offers what few, if any, other cities can in this field.

Two concert halls, the Konzerthaus and the Musikverein, were booked for all types of concerts, ranging from solo recitals to the regular concerts of the Vienna Philharmonic. A performance of Beethoven's Ninth Symphony was given in the Grossersaal of the Konzerthaus, the hall with the largest seating capacity in the city. In the coming season, most concerts will take place in the Musikverein, for the Konzerthaus will reduce the number of its concerts bookings and concentrate on other activities.

Lucerne Festival Ends on August 28

LUCERNE, SWITZERLAND.—Five orchestral concerts and numerous other musical events took place during the International Music Festival, from Aug. 10 to 28. Herbert von Karajan conducted the opening concert, on Aug. 10, with Edwin Fischer as soloist in Beethoven's Third Piano Concerto. Succeeding concerts were conducted by Bruno Walter, Paul Kletzki, Robert Denzler, and Wilhelm Furtwängler, who also conducted the performance of Haydn's The Creation that ended the festival. Other soloists in the orchestral concerts were Elsa Cavelti, contralto, and Frans Vroons, tenor, in Mahler's Das Lied von der Erde; Nathan Milstein, in Beethoven's Violin Concerto; and Wolfgang Schneiderhan, violinist, and Enrico Mainardi, cellist, in Brahms' Double Concerto.

A sonata program was presented on Aug. 15 by Zino Francescatti, violinist, and Robert Casadesu, pianist. The Schneiderhan Quartet presented a chamber-music program on Aug. 18; Marcel Dupré offered works by Bach,

Handel, Widor, Liszt, and himself in an organ recital on Aug. 19; a special Bruckner memorial program was given by the Winterthur Quartet and George Kertesz, violist, on Aug. 21; and two Mozart serenades were presented, on Aug. 21 and 22, by an orchestra under Paul Sacher, with Maria Stader, soprano, as soloist. Participating in The Creation were a choir, trained by Albert Jenny; Irmgard Seefried, soprano; Walther Ludwig, tenor; and Boris Christoff, bass. In conjunction with the festival, master classes were given by Mr. Fischer, Mr. Schneiderhan, Mr. Mainardi, and Franziska Martienssen-Lohmann, assisted by Paul Lohmann.

Kosciusko Foundation Sponsors Goldsand in Chopin Piano Series

The Kosciusko Foundation, which is sponsoring the Chopin Centennial National Committee, will present Robert Goldsand, pianist, in a subscription series of six concerts during the 1949-50 season—Nov. 14, Dec. 12, Jan. 16, Feb. 13, March 13, and April 17—at the foundation headquarters, 15 East 65th Street, New York. Mr. Goldsand's recitals will include many infrequently heard works. Proceeds will go to the Chopin Centennial Scholarship Fund.

Plan Piano Competition

To Commemorate Busoni's Death

BOLZANO, ITALY.—A Busoni piano competition, to commemorate the 50th anniversary of the composer-pianist's death, will take place here in September. The jury for the international competition will include Wilhelm Backhaus, Nikita Magaloff, and Arturo Michelangeli.

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Tristan Und Isolde Produced By Cincinnati Summer Opera

CINCINNATI
THE Cincinnati Summer Opera reached one of its peaks of artistic achievement with the season's first performances of Wagner's *Tristan und Isolde*, at the Zoological Gardens on July 24 and 26—the fifth attraction in the six-opera subscription series. Eugene Goossens had presented two performances of *Tristan und Isolde* at Music Hall in 1936, and important excerpts from the opera have been given in various May Festival programs, but it had never before figured in the Summer Opera schedule. The success of the production was a welcome triumph, particularly because it helped provided compensation for the hectic struggle to overcome the financial difficulties that had threatened to terminate the 28th six-week season at the end of the third week.

Astrid Varnay gave a rich, vivid, and admirably styled vocal account of the role of Isolde, and acted with resourcefulness and dramatic conviction. Slender and graceful, she was as lovely to see as to hear. Frederick Jagel was at his best as Tristan, particularly in the last act, where he rose to an eloquent communication of Tristan's suffering.

By virtue of her admirable voice and poised histrionic sense, Margaret Harshaw was a commanding Brangaene. Osie Hawkins, as the faithful Kurwenal, did not quite measure up to the vocal excellence of the other principals, but merited praise for the touching sincerity of his singing in the last act. Lorenzo Alvary was an effective King Marke. Other members of the well-chosen cast were Lloyd Harris, as the Steersman; Anthony Marlowe, as the

Shepherd, and the Sailor's Voice; and Wilfred Engelman, as Melot.

In his debut here, Wolfgang Martin won immense favor for his skillful conducting. He handled the broad panorama and the intricate interweaving of themes with forceful dexterity. The settings were impressive in their simplicity, and the costumes were handsome; a remarkable balance was achieved between the colors of the stage pictures and the moods and atmosphere of the story and music.

OTHER operas in the Sunday-Tuesday subscription series, after the opening *Andrea Chenier* (reviewed in the July, 1949, issue of *MUSICAL AMERICA*), were *Salome* (July 3 and 5), *Don Giovanni* (July 10 and 12), *Un Ballo in Maschera* (July 17 and 19), and *L'Amore dei Tre Re* (July 31 and Aug. 2). *Salome* was a repetition of the production in last season's special series. *Don Giovanni* and *Un Ballo in Maschera* were revivals of works long absent from the repertoire. The *Montemezzi* opera had been given only a few seasons earlier, with the composer conducting.

The production of *Don Giovanni* proved to be the high point in the special series. Italo Tajo, making his first American appearance in the title role, and Virgilio Lazzari, as Leporello, fully exploited the delicious humor, and sang with skill and authority. Sara Menkes, Irene Jessner, and Josephine Tuminia—as Donna Anna, Donna Elvira, and Zerlina—gave credibility to their roles. Lloyd Harris, a highly versatile performer, was an amusing Masetto. Eugene Conley's singing of *Don Ottavio's* music was musicianly and wonderfully smooth, and Carlo Tomanelli gave the Commandant's lines great dramatic impact.

Paul Breisach conducted, and played piano accompaniments to the recitatives. His control of the orchestra in the pit, as well as of the three stage orchestras, was masterful. Although the waits between scenes grew a trifle tedious, the settings were attractively assembled.

In the revived *Un Ballo in Maschera*, Fausto Cleva's authoritative reading of the score, together with the excellent cast, made the production a pleasure. As Renato, Francesco Valentino gave another demonstration of superior acting and expressive singing. Richard Tucker, who has become a favorite here, was Riccardo; Stella Roman was a superb Amelia; and Margaret Harshaw made her contribution as Ulrica an important part of the performance. Other members of the cast were Mr. Lazzari, Mr. Harris, Nancy Camano, Mr. Engelman, Mr. Marlowe, and George Tallone.

UNDER the direction of Thomas Mayer, who conducted the revival last summer, the performances of *Salome* turned out to be really first rate. Astrid Varnay had intensified her portrait of the heroine, and her performance was even more powerful than last season. Herod is one of Frederick Jagel's best roles; Margaret Harshaw made a vivid Herodias; and George Chaplinski repeated his success as Jokanaan.

Virgilio Lazzari was again a powerful and moving Archibaldo, in *L'Amore dei Tre Re*, with Robert Weede singing well as Manfredo. Charles Kullman was a forceful Avito, and Norino Greco was Fiora. Anthony Marlowe and Jacqueline Caminata completed the cast. Fausto Cleva's interpretation of the *Montemezzi* score revealed once more his ability to build rewarding climaxes and to project the orchestral parts in magnificent balance with the singers on the stage.

The performances in this summer's

special series made the remaining pieces in the repertoire seem a little less interesting; but when good casts were assembled the performances were excellent. In the regular series, there were four performances of *Carmen*; three each of *La Traviata* and *La Bohème*; and two each of *Madama Butterfly*, *Il Trovatore*, *Faust*, *Rigoletto*, *Samson et Dalila*, *Aida*, and *Lohengrin*. In *Rigoletto*, Laura Castellano, a newcomer, won favor as Gilda, with Enzo Mascherini as a fine Rigoletto, and Richard Tucker as the Duke.

MARY LEIGHTON

Starlight Opera Presents Summer Series in Birmingham

BIRMINGHAM, ALA.—The Starlight Opera is extending its summer season at the Munger Bowl. Performances of the *Student Prince*, with Brian Sullivan and Jean Carlton; *Rosalinda*, with Virginia MacWatters, Brenda Lewis, and Ralph Herbert; and *The Merry Widow*, with Ruby Mercer and Conrad Thibault, have already been given. Raymond Anderson is conductor; Ralph Errolle is producing director; Cecil Abernethy is associate producer.

L. M. C.

NBC Names Director For Television Operas

Peter Herman Adler has been appointed director of opera for NBC television, according to an announcement by Samuel Chotzinoff, general music director of the National Broadcasting Company. Mr. Adler will prepare, supervise, and conduct a series of hour-long presentations of opera on television during the coming fall and winter. Three operas already chosen for production before January, 1950, are Kurt Weill's *Down in the Valley*, Johann Strauss' *Die Fledermaus*, and Offenbach's *The Tales of Hoffman*. Others are to be announced. All presentations will be in English.

The new series does not include the recently commissioned opera by Gian-Carlo Menotti, which is not expected to be completed until spring.

Charleston Opera Plans New Productions

CHARLESTON, W. VA.—The Charleston Light Opera Guild, which got off to a successful start last season with a highly successful production of *H.M.S. Pinafore*, is planning two productions this season. B. F. E.

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MTNA Holds Annual Meeting

(Continued from page 7)

They were at their best in the Debussy, which received an exquisite performance.

At the California Centennial Luncheon, on the opening day, the performers were Virginia Blair, soprano (with Itala Gambino, accompanist); Mary Barbis, pianist; and Tonio d'Aragon, dancer (with Eva Garcia, accompanist). Music also appeared to a considerable extent in various forum demonstrations.

Emphasis on the love of music, the climate of music, and a broader background in the art was often present, and provided a refreshing note in long stretches of academic discussion. Stanley Chapple's address at the banquet was an eloquent plea for the "whole musician" instead of the specialist who too often narrows his own vision and that of his associates.

"The complete teacher, the complete student, the complete listener" are those who understand the language of music, the musical literates, the Seattle conductor and educator declared. "When a musician ceases to be a musician, he becomes a pianist; from there he becomes a Chopin specialist." He urged

the missionary spirit upon teachers, saying that it should be realized that music is essential to the human race.

SEVERAL local personalities were prominent in sectional meetings on various subjects, displaying a versatility that was impressive. Alfred V. Frankenstein, critic of the San Francisco Chronicle, was the chief speaker at a meeting on Music in the Liberal Colleges, and presided over a discussion on American music. His talk, chiefly concerned with criticism, revealed a scholarly approach that threw light into some dark crevices of the past. Both he and Virgil Thomson defined the duties of a critic. Mr. Thomson had aroused delighted laughter by his comments on news values: "Anything which happens to well known persons or unusual events which happen to unknown persons. There is not much news in Toscanini conducting Beethoven's Fifth Symphony . . . the professional qualifications of Beethoven and Toscanini are not open to much question. Trying to find fleas on the Beethoven Fifth is not very interesting. There are no fleas on Toscanini either. Any reviewer would avoid such an occasion if possible. It is like your Golden Gate Bridge: an admirable institution, perfect of its kind, a delight to humanity—but you don't review it in the paper every day." And, in defining the limits of critical activity: "We do not cover church music. Church music is not offered to the public; it is offered to God, and God doesn't judge by professional standards, although we presume He is acquainted with them." His comparison between the teacher and the critic had value for the delegates: "The loyalties and the amenities are the same. We are asked to give our opinion—the teacher is paid by his pupils, the critic by his paper. You give an opinion or you are disloyal. But you are ill advised to be discourteous in giving your opinion."

Mr. Frankenstein cited the danger of criticism drifting into the indefensible position of reviewing as a teacher—telling the "how to" rather than the "how did." Although the analyst is not necessarily the best critic, he said, total ignorance is not the prime qualification. Still, "an interpretation of contemporary trends, not as an apologist, is the touchstone. If a critic reaches a certain state of age, satiety, and uninterest, he had better get out of business. Only, by that time, he is probably no good for anything else."

AN early speaker on changing standards was Manfred Bukofzer, of the music department of the University of California. He deplored two extreme viewpoints: too great stress on professionalism in teaching, and, on the other hand, amateurishness of approach. School music should not encroach on the domain of the private teacher, he stated, but should rather provide a good musical climate, so that student will know music instead of merely playing pieces. Mr. Bukofzer also gave a lecture recital on chamber music of the Renaissance, in which Norman Mealy directed a group of University singers in a charming program of early music—Dufay, Des Prés, and newly discovered English carols of the Fifteenth Century.

Ellis B. Kohs and Halsey Stevens, composers, were also prominent local figures. Mr. Stevens presided at several meetings. Mr. Kohs gave a well documented paper on American Music in Instrumental Music Teaching, including a list of more than 100 piano compositions suitable for teaching. "The teacher can supply food for the child's natural curiosity," he said, "by providing him with something within his grasp . . . it must be an attractive little parcel, but it need not be exactly

like all the rest. . . . Children are notoriously tolerant of all sorts of sounds, many of them unpleasant to adult ears. . . . I submit that it is the adult and not the child that rejects dissonance. . . . While the child hears meaningful and meaningless sounds, he should be exposed to the qualities and characteristics of contemporary music. Otherwise, he will be a stranger in his own time, a foreigner in his own country."

John Verrall, of the University of Washington, was another composer who played a dual role. He gave a talk on American piano music, in which he cited the beneficial effects of association between composers and performers, and a new trend that he thinks is making the academic world a dominant force in American music—the shift of the performer from the commercial to the academic. This is illustrated by the many string quartets in residence at institutions of learning. He advocated continuing university publication of music and the exchange of teachers between institutions.

Several distinguished visitors contributed to the sessions. George S. McManus, of Wesleyan University, Middletown, Conn., gave a scholarly paper on Donald Tovey. John Crown, who had been heard in a piano recital, also gave a talk on stage fright and means of combatting it. E. Robert Schmitz contributed an analysis of some works by Ravel and Debussy with comments on performance and interpretation gleaned from conversations with both masters. At the same session, a piano forum, under the guidance of Wiktor Labunski, of the Conservatory of Kansas City, and Gene Fiset, of Seattle, discussed Form at the Keyboard, with reference to athletic form in conjunction with artistic performance. Robert Hard, of the University of Oregon; George Gruenberg, of San Francisco; and John Crowder, of Montana State University, were other speakers at the piano sessions.

THE violin, psychology, and audiovisual sections brought out interesting material, chiefly because they benefited from the presence of visitors from the scientific side of music study. Arnold M. Small, formerly of the University of Iowa, and now head of the Psychological Division of the U. S. Naval Electronics Laboratory at San Diego; John C. Webster, also of the laboratory; James Nickerson, of the University of Kansas; William E. Knuth, of San Francisco State College; and Thayer E. Gaston, chairman of the Functional Music Educators National Conference, University of Kansas, were leading contributors to these sessions.

Mr. Small discussed the psychology of teaching strings, bringing out findings that go to prove that scale practice is all right as far as it goes, but intervallic practice is necessary for much contemporary music. He also discussed the problem of preparing the student for public appearance by simulating public conditions in the studio. In this string meeting, Rex Underwood, of the University of Portland, and Edwin Jones, of the University of California, Santa Barbara, were also heard, and Harold Johnson of San Jose State College discussed experiments with string quartet study. His arrangements of quartet material for easy study were demonstrated by a quartet headed by Gibson Walters, also of San Jose; and Richard Gordon, Clifford Cunha, and Lyle Downey. Mr. Small was again heard in a psychology session, describing various processes of teaching by psychological techniques. Mr. Webster gave a meticulously documented dissertation on the influence of players and the bell taper on intonation characteristics in trumpet playing. An earlier psychology meeting had brought papers by C. H. Rit-

(Continued on page 39)

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Contralto

Ravinia and Grant Park

(Continued from page 3)
admiration. Ravel's A minor Trio, the only trio in this program, brought the week to its half-way mark.

THE program of Aug. 11, brought an attendance of 10,009—the largest that has ever taxed Ravinia Park's capacity. Beethoven's Kreutzer Sonata found Mr. Heifetz and Mr. Rubinstein in a happier collaboration than had the Franck work. A Tchaikovsky trio and a Brahms piano solo were also presented, but the surprise of the evening, and one of the loveliest musical experiences of any season, was Johan Halvorsen's arrangement for violin and cello of a Handel passacaglia. Never were strings more delicately adjusted than the instruments of Mr. Heifetz and Mr. Piatigorsky. Never was a piece of music more snugly interlocked than this delightful little masterpiece, in which the violin would begin a phrase and the cello end it, with flawless clarity gleaming in every measure; every single note made itself felt, and sounded like the only one in creation acceptable. George Kuyper's program notes said the arrangement "has won a permanent place in the repertory."

but actually a violin-cello repertory is practically non-existent, and no one who heard the Heifetz-Piatigorsky performance at Ravinia but will regret that he may never hear the piece again.

The Kreutzer Sonata began with too much keyboard emphasis, but had become ideally adjusted by the time it reached the beautifully songful theme of the second movement. Mr. Rubinstein's playing of Brahms' Rhapsody in B minor, Op. 79, No. 1, was marked by a mellow tone of great breadth. The Saturday concert closed with a precise presentation of Tchaikovsky's A minor Trio, Op. 50—a theme and variations piece that sets the strings to tiresome unison playing of insufficient instrumental contrast.

Sunday's matinee brought out an audience of 8,324—the largest afternoon assemblage on record—and proffered two trios, each of which found the artists at their best. Brahms' Trio in B major, Op. 8, and Schubert's Trio in B flat, Op. 99, were offered, along with Gliere's Prelude, Op. 39; a Martinu rondo; and Bach's Third Suite, for cello alone, played by Mr. Piatigorsky.

THE Chicago Symphony also closed its fourteenth Ravinia season with commendable efforts and enthusiastic crowds. On July 19, Dimitri Mitropoulos took over the podium for the fourth of the six orchestral weeks, with a program that brought forward Sergei Rachmaninoff's last work, Three Symphonic Dances, and also contained Mendelssohn's Fingal's Cave Overture, and Beethoven's Third Symphony.

Mr. Mitropoulos' second program, on July 21, was more interesting, more colorful, and more spirited. Serge Prokofiev's incisive Fifth Symphony flourished under Mr. Mitropoulos' concussive climaxes, sharply accented rhythms, and ardent tempos. William Schuman's Circus Overture (known as Side Show when Désiré Défaux introduced it here in 1944) made a raucous finale, with its suggestions of hootchy-kootchy dancers and barkers' cries. The Overture and Allegro from François Couperin's Suite from La Sultane was bruised under Mr. Mitropoulos' indecisive direction. Two programmatic pieces—Rabaud's La Procession Nocturne, and Saint-Saëns' The Spinning Wheel of Omphale—completed the program.

Mr. Mitropoulos was both conductor and soloist on July 23, in Prokofiev's crackling Third Piano Concerto, and carried it off with thrilling virtuosity in a well integrated performance. Mozart's Symphony in D minor, K. 543,

and Mendelssohn's Third Symphony completed the program.

The conductor closed his Ravinia stay with a July 24 matinee that contained the orchestral suite from Richard Strauss' Der Rosenkavalier, Chausson's Symphony in B flat, Dvorak's Carneval Overture, and Dohnanyi's Rurality Hungarica.

RETURNING to Ravinia on July 26, after a ten-year absence, Sir Adrian Boult ran into a rainstorm that marred his concert and convinced the admirers of this year's temporary canvas roofing that a permanent pavilion is desirable for the 1950 season. Sir Adrian began with Weber's Overture to Der Freischütz, which was followed by a performance of Beethoven's Fourth Symphony during which an electrical storm caused the stage lights to flicker disconcertingly and to black out several times. After intermission, the downpour completely drowned out Wagner's Siegfried Idyll, which was abandoned while Sir Adrian awaited a respite. In Elgar's Enigma Variations, the last work on the program, Sir Adrian managed to outmaneuver the weather.

The British conductor's second concert, on July 28, was a combination of the familiar and the semi-novel—Franck's Symphony in D minor; Schubert's Fifth Symphony; the Overture to Mozart's The Impresario; and Holst's Beni Mora Suite, a tepid bit of Algerian tone painting.

The high point of Sir Adrian's week-end concerts of July 30 and 31 was Ralph Vaughan Williams' ballet suite, Job—overlong and repetitious, but interesting and provocative in its range of expression.

Pierre Monteux, opening his ninth consecutive season at Ravinia, offered a program of standard items—Bach's C minor Passacaglia, Beethoven's Pastoral Symphony, Sibelius' The Swan of Tuonela, and Strauss' Don Juan. In the Aug. 4 concert, Mr. Monteux was at his best in Brahms' First Symphony, which he gave a vitality he seldom hinted at in Weber's Overture to Oberon; the Voices of the Forest sequence from Wagner's Siegfried; and Dukas' La Péri.

An audience of 9,814 (a total to be surpassed only a week later at the trio's third concert) gathered to hear Artur Schnabel as soloist under Mr. Monteux in Tchaikovsky's B flat minor Piano Concerto. Berlioz' Overture to Benvenuto Cellini was stentorian, as was Respighi's The Pines of Rome. The evening also contained a novelty at Ravinia—Ravel's transcription of Debussy's Sarabande.

Mr. Rubinstein was back on Aug. 7, the orchestra's closing date, for an appropriately romantic version of Schumann's Piano Concerto. Florian Mueller's five symphonic etudes on the

American folk song, El-A-Noy, were introduced brightly to Ravinia, with the composer, first oboist of the orchestra, present to take a bow. Tchaikovsky's Pathétique Symphony, diligently played, brought the season to a close.

THE Knights of the Mystic Shrine, holding their annual convention in Chicago, completely ruined one Grant Park Symphony concert. They paraded with a band of their own on the lake front on July 22 until the concert had to be abandoned. Mendelssohn's incidental music to A Midsummer Night's Dream, with Ann Ayars, soprano, and Audrey Paul, mezzo-soprano, had been moved up to a pre-intermission spot, and escaped the martial counterpoint. But Tchaikovsky's Theme and Variations had to be given up, Erich Leinsdorf, the evening's conductor, substituting Strauss' Thunder and Lightning Polka and (Continued on page 40)

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A typical summer crowd at one of the Chicago series of open-air concerts at Grant Park on the shores of Lake Michigan, which ended on Aug. 14

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The Sadler's Wells Ballet

(Continued from page 5)

peace behind us, fresh talent has been gathered from several sources. Nadia Nerina, from South Africa; Henry Legerton, from Australia; and Alexander Grant, from New Zealand, are only a few members of this new generation.

Our four leading female dancers and at least two of the male dancers have been for years so showered with verbiage that it is difficult to offer an estimate that will not reproduce what has already been committed to print a thousand times. Margot Fonteyn, of partly Brazilian origin, has a perfectly integrated dancing style, in which no technical execution is ever obvious; she is an actress of great finesse, whose power to draw tears from an audience is slightly greater than her power to draw smiles. She has been wonderfully served by Ashton; indeed, she has had the principal female part in every major ballet he has composed for at least twelve years. Moira Shearer is of delicate beauty, both facially and physically; she has a strong executant's style (not always flawless) and can present a lyric characterization faultlessly. Her beauty is photogenic, and does not project easily for long distances, but at the age of 22 she has appeared successfully in a fantastically long list of roles. Miss Shearer still awaits a first-class ballet built around her personal qualities.

Both Beryl Grey and Violetta Elvin (born Violetta Prokhorova) have great charm and sincerity in characterization, and both are strong and interesting dancers in almost every role they essay. In the big classical ballets, neither is permanently partnered by a first-rank male dancer, and a performance of *Le Lac des Cygnes*, *Giselle*, or the *Bluebird Pas de Deux* involving one of them depends for its success as much on the partnering as on their personal abilities. Again, these are two dancers to tempt an inventive choreographer to complete exploitation, in ballets built around their requirements and potentialities. The lyrical quality of Miss Grey's dancing is shown admirably in her roles in *The Sleeping Beauty* and in *Cinderella*; and her intense dramatic power is apparent as *The Black Queen*, in *Checkmate*. Miss Elvin's best qualities can be seen in the *Bluebird* variation, and in the *Summer* variations in *Cinderella*.

Mr. Helpmann is a remarkable dance-actor who has suffered from exaggerated praise—both for what he does brilliantly, and for what he performs with competence. His range as an actor can be guessed from the fact that he has appeared in major Shakespearean roles both in London and at Stratford, acted in cabaret and intimate revues, and given radio poetry recitals. His most impressive roles are in *Job*; *Cinderella*; and *Miracle in the Gorbals*, where the actual dancing is well within his technique, and the wide range of mime, both dramatic and comic, is under his full command.

THE twelve works in the repertoire are mostly choreographed to scores written for earlier ballets (three by Tchaikovsky and one by Prokofiev) or for uses other than theatrical; five ballets have commissioned scores by modern composers (two by Arthur Bliss and one each by Gavin Gordon, Lord Berners, and Vaughan Williams). Although all five of these compositions are in the ballet-music genre (with liberal dispensations of variations and dance-arias), Vaughan Williams' score for *Job* and Gavin Gordon's score for *The Rake's Progress* seem, after several hundreds of performances witnessed and heard, to make the most worthwhile contributions to both theme and spirit of the ballets they serve. Constant Lambert was from early days one of the strong supports on which this company was built, and American audiences will have the great benefit of his conducting, which has been missing from the London scene for two years. His handling of the Tchaikovsky scores and of his own arrangement of Liszt's music (for *Apparitions*) will extract the last musical atom that can give anything to the danced performances.

Of the designers, ten English and one American, three can be reckoned outstanding figures in the English theatre scene today—Leslie Hurry, Sophie Fedorovitch, and Oliver Messel. The work of the others shows strong resemblances to easel-painting, and little knowledge of stage-space theorizings that have been common theatrical property since the first dreams of Appia and Craig were committed to paper. Yet these types of scores and designs have been carefully evolved under happy conditions of collaboration with the choreographers; and they are, in fact, fully in accord with the intentions of the choreographers in these largely Romantic-cum-lyric ballets.

A consideration of English choreographic output prompts the reflection that nineteenth-century Russian ballet (the most opulent manifestation of this art form ever known) decayed artistically because of an increasing concentration on dancers and a corresponding decline of interest in ideas about dancing.

A study of the English ballet scene over twenty years shows that we have not lacked ideas, and our idea-men (chiefly choreographers, but occasionally directors and scenarists) have suffered frustrations because of insufficiencies of money, of available dancing talent, or of organizational means to bring their ideas to fruition. The history of our two earliest enterprises shows that each has developed different parts of the foundation on which a comprehensively English style of ballet can ultimately be erected. In the Sadler's Wells company, America is to see the largest (and certainly one of the best) English organizations. Perhaps, some day, when our native choreographic and dancing styles have been nursed to full maturity, it will be possible to transport over the Atlantic three times as many ballets by four times as many choreographers and dancers as will be on view in the United States this October.

Wagner Announces Casts for Opera Tour

Charles L. Wagner has announced plans for his tenth season of touring opera. Beginning late in September, Mr. Wagner and his associate, Edward W. Snowden, will present Leoncavallo's *Pagliacci* and Mascagni's *Cavalleria Rusticana* in an eleven-week tour that is scheduled to see the company of eighty fill 75 one-night engagements from New England to Texas.

The conductor for both operas will be Nicholas Rescigno. Désiré Défrère, of the Metropolitan Opera staff, will stage both productions. Doris Doree will interrupt her third season at Covent Garden to alternate in the role of Santuzza, in *Cavalleria Rusticana*, with Gertrude Ribla, of the Metropolitan. Additional performances as Santuzza will be sung by Barbara Patton and Sura Bardin. The role of Turiddu will be shared by Jon Crain and Ernest Lawrence. The *Alfio* will be Philip La Torre; the *Mamma Lucia*, Sura Bardin; and the *Lola*, Evelyn Tanner.

In *Pagliacci*, Marguerite McClelland and Laura Castellano will alternate as Nedda, with Ernest McChesney and Rafael Lagares sharing the role of Canio. Grant Garnell will be the Tonio, and Thomas Perkins the Silvio.

New settings for both presentations have been designed by Cirkor and Robbins, and new costumes will be furnished by Stivanello-Culcassi.

A second tour of the double bill, with essentially the same casts, will be sent out for eight weeks during March and April. In addition, Mr. Wagner will send his production of the Barber of Seville, with Paul Breisach as musical director, on a four-week tour of southern and midwestern states, beginning late in January.

La Scala in Milan Is Signed for Short Films

MILAN.—The opera company of La Scala in Milan has been signed by Eugene Sharin, president of Ambassador Films, to make a series of thirteen motion picture shorts for television and theatre distribution. Each film will be a twenty-minute condensation of a single opera.

Ballet Russe Plans N. Y. Engagement

Two-Week Season to Offer Four Novelties—Performances Begin on September 16

The Ballet Russe de Monte Carlo is scheduled to begin a two-week engagement at the Metropolitan Opera House on Sept. 16. The company, headed by Alexandra Danilova, Frederic Franklin, and Leon Danielian, with Mia Slavenska as guest artist, will have given a total of twenty performances when the engagement ends on Oct. 2. The repertoire will include 22 works, including four novelties and one revival.

The novelties are of several sorts. David Lichine's *Graduation Ball* (in which Mr. Danielian will dance the principal role) and *Mute Wife* (which Antonia Cobos has completely re-choreographed for Mr. Danielian and Ruthanna Boris) will be danced for the first time by the company. Lucien Petipa's *Paquita*, reconstructed by Miss Danilova, will be given its first American performance, with the original Minkus music orchestrated by Lucien Cailliet, the company's associate conductor. *Birthday* is a completely new work, with choreography by Tatiana Chamie to music by Rossini. A revival will be Fokine's *Igorouchki*, absent from the company's repertoire for several seasons; the principal roles will be danced by Miss Danilova and Robert Lindgren.

Miss Danilova is also scheduled to dance in *Swan Lake*, *Gaîté Parisienne*, *Giselle*, *The Nutcracker*, and *Coppelia*. Miss Slavenska will appear in *Les Sylphides*, *Coppelia*, *Giselle*, the *Black Swan pas de deux*, and other works. Miss Boris and Mary Ellen Moylan will both appear in the leading female role in *Swan Lake*, and Miss Boris will make her first New York appearance in *Coppelia*.

Brussels Philharmonic Announces Conductors

BRUSSELS.—Serge Koussevitzky will be one of the guest conductors of the Société Philharmonique of Brussels during its 1949-50 season, which will open on Oct. 8 in the Palais des Beaux-Arts. Other guest leaders will include Ernest Ansermet, Guido Cantelli, Karl Boehm, Otto Klemperer, Rafael Kubelik, George Sebastian, Eugene Szenkar, and Issay Dobrowen. Among the soloists will be Kirsten Flagstad and Ellabelle Davis, sopranos; Andres Segovia, guitarist; Nathan Milstein, Ruggiero Ricci and Gioconda de Vito, violinists; and Claudio Arrau, Edwin Fischer, Rudolph Firkusny and Nikita Magaloff, pianists.

Two Groups Seek Permanent Status for Scottish Orchestra

GLASGOW.—After negotiations lasting many months, the Choral and Orchestral Union of Glasgow and the Edinburgh Concert have agreed on a joint effort to make the Scottish Orchestra a permanent national symphony serving all of Scotland. A committee has been organized to collect funds and launch a national campaign for a permanent orchestra that can attain international recognition.

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Publisher vs. Composer: Can They Agree?

By FELIX GREISSLE

RELATIONS between composer and publisher pose a delicate problem. To explain this problem, we will have to examine the viewpoints of both sides.

For the composer, especially the younger one, the following situation usually exists. He has finished a composition. Still fresh in his mind are memories of the mental hardships he had to undergo, the struggles and doubts that possessed him while he was creating his work, and the final elation of achievement. He is convinced that he has accomplished something valuable that is bound to arouse deep interest; and he has a strong desire for his work to reach the widest circles. If he is vain, he will also crave fame. He decides to call on a publisher and offer him the composition. But before he does, he consciously or unconsciously prepares himself for the visit. He knows by experience, or from the recounted experiences of others, that the publisher is a man of hard facts, who is filled with production and sales figures, but knows little or nothing about music. The publisher will talk in a language that is not that of the composer, and the conversation will revolve about matters foreign to a musician. Although the composer has undoubtedly done highly productive work, the publisher will not acknowledge this. He will have to fight the publisher. The composer deeply resents the injustice of circumstances that force him, who has something to give, into the position of a beggar. Even before he sees the publisher, he already considers him an enemy. He eventually meets him with a feeling of hostility, which he disguises with the self-degrading friendliness of a petitioner.

VIEWED from the other side, this picture changes considerably. The man who is expected to publish the composition is running an organization for which it is his responsibility to net a profit. He must worry about rent, taxes, payroll, and all the many other expenses of running a business. He knows precisely how much he would have to spend on the offered composition for editing, engraving, printing, promotion, and advertising. He is fully aware that he would have to sell 1,000 or more copies before he could amortize his expenses and begin to earn money. The publisher also realizes that he would be able to sell only 500 copies, if not fewer, during the first three years after publication, and that after this period interest might have waned to such an extent as to make this particular composition no longer saleable. Even if results were better than his expectations, the relationship between efforts spent and success achieved would still be discouraging from his point of view.

It is clear to the publisher that he will have to continue to rely for profits on his better-selling publications of lesser merit, on his classical and teaching editions, or on popular music. These have to make up for the loss he incurs in publishing a contemporary work of high standards but low marketability. If he does publish such a composition at all, he is usually motivated by other than business considerations. Gain of prestige, sympathy, or a certain feeling of obligation—these are the governing factors in his decision. Accordingly (and to his way of thinking quite naturally), he will feel that in publishing the work

he is being more generous than could have been reasonably expected. He will feel that the composer owes him gratitude, and he will be disappointed if the composer shows too little recognition of his debt.

In reality, quite so sharp a discrepancy of views may not always exist. Essentially, however, these opposing concepts are permanently at the basis of composer-publisher relations. The one is an artist, and the other is a businessman; each moves in a different world. They apply different standards to the things they have in common. Their ways of life diverge completely, and the problem of their relationship to each other is rooted far deeper than the mere protocol of polished good manners. Beethoven's rude outbursts against his publisher stemmed from his resentment against a man whom he wrongly suspected of making money at the composer's expense. Yet he was right when he accused him of ignorance, for the publisher knew nothing about the métier of the composer.

TO resolve this conflict, or even only mitigate it, is a difficult task. For the very nature of art resists commercialization. Only stereotyped music lends itself to mass production and brings appreciable profits. Such musical stereotypes evoke pleasure in wider audiences by means of well-known, repeatedly absorbed and digested patterns whose "beauty" consists in the delight brought about through recognition of the familiar. Here publishing—that is, making publicly known—is quite in keeping with the tastes of the majority of the prospective buyers; while in the light of present conditions, publishing a better (and more problematic) composition is practically senseless from the commercial point of view. The more difficulties a work of this kind sets against effortless perception, the fewer people—at least in the beginning—will be interested in it. Nevertheless, there remains the moral duty to make this music known. However, it is almost grotesque to assume that this should be the exclusive obligation of the publisher, whose professed and sole business it is to produce and sell music for profit. Nor is the small circle of those who will use such unsteretyped music in any position to shoulder the entire expense of publication. Not unlike this small group of today, another minority in the past also valued its contemporary music highly. But this minority, represented by the nobility, was economically strong enough to pay for its refined pleasures. Selfish, as they no doubt were, in supplying means only to the end of their own enjoyment, they nevertheless fulfilled an important function. This class of patrons today belongs to history.

A REALLY culture-conscious democratic state has the answer to this question. Such a state could infinitely improve the present undignified situation by finding a solution on an impersonal, and thus ethically much higher, level. It would matter little to which field of music such aid was extended. Relief applied at one point would be of tremendous benefit to all. During the last war, the government of the United States undertook a preliminary step, which, if pursued intelligently, could be of telling consequence. Through the Office of War Information, it was made possible to distribute the scores of many compositions in other countries. The Government provided means for production and distribution. Even after the war, a skeleton of this office is continuing to operate on the same basis, and it can only be ardently



Drawing by B. F. Dolbin

SCHÖNBERG AS CONDUCTOR

Arnold Schönberg, whose 75th birthday was celebrated on Sept. 13, here shown conducting his *Pierrot Lunaire* at a New Friends of Music concert on Nov. 17, 1940. Erika Wagner-Steidry was soloist in the program, given in Town Hall

hoped that it will not be permitted to atrophy and die. It could serve as the nucleus of a new institution that could bring about a powerful modern revival of the benefits of aristocratic patronage.

State help would work a basic change in the relations between composer and publisher, for it would remove the causes of their mutual antagonism. An economically and artistically independent composer and a publisher who is not expected to be a patron could easily manage to get along. In the meantime, neither can do much to overcome the existing differences. On the surface, much can be improved by each party's making an effort to understand the other side. For the publisher this would mean to really know something about music, which is almost asking too much of him. Some houses have placed musical experts in responsible positions, a move that so far has always proved to be of advantage. But who would dare ask a composer to learn how to keep books?

Composers Corner

The newest composition of ARNOLD SCHÖNBERG, a *Fantasia* for violin and piano, was given its world premiere in Los Angeles on Sept. 13, at a concert in honor of the composer's 75th birthday. Adolph Koldofsky, violinist, to whom the work is dedicated, performed it. The birthday program also included Schönberg's *Ode to Napoleon Bonaparte*, in its original form for string quartet, piano and narrator; his *String Trio*; and several of his songs and piano pieces. The Schönberg concert was the last of three given by the Los Angeles chapter of the ISCM this summer. The others were devoted to music by ALBAN BERG, ANDRE CASANOVA, LUIGI DALLAPICCOLA, ERNST KRENEK, ARTUR SCHNABEL, ROGER SESSIONS and ERNST TOCH.

The first opera composed especially for television, LUKAS FOSS' *The Jumping Frog of Calaveras County*, based on Mark Twain's story, has been completed. Jean Karsavina wrote the libretto. Mr. Foss's opera was commissioned by Roger Englander, who plans to produce it this fall.

DARIUS MILHAUD's *Sacred Service* had its premiere at Temple Emanu-El in San Francisco recently, with the composer conducting. Edgar Jones, baritone, the University of California Chorus and members of the San

Francisco Symphony participated in the performance.

The Koussevitzky Music Foundation has granted VIRGIL THOMSON, composer and music critic of the *New York Herald Tribune*, \$1,000 to write a new opera. Mr. Thomson's previous operas were *Four Saints in Three Acts* and *The Mother of Us All*. DIMITRI SHOSTAKOVICH's new *Song of Peace* was played for the first time at the Hermitage summer gardens recently.

JOHN JACOB NILES, American folklorist, has received the honorary degree of Doctor of Music from the Cincinnati Conservatory of Music, for his contributions to American folk music through his recitals, folk-song adaptations, and arrangements.

PETER MENNIN has been commissioned by the Dallas Symphony Society to compose a major orchestral work for next season. Mr. Mennin has written four symphonies, the most recent one, entitled *The Cycle*, with chorus. Walter Hendl, new conductor of the Dallas Symphony, will present Mr. Mennin's work.

George Hoyer conducted the Danish premieres of DON GILLIS' *Little Overture*, WILLIAM SCHUMAN's *Third Symphony*, and SAMUEL BARBER's *Capricorn Concerto* recently. HENRI SCHULTZE's *Gamelan* was performed by the Charleston (W. Va.) Symphony recently. FREDERICK L. MARIOTT played his new *Tryptique* for Organ and Strings at the Rockefeller Memorial Chapel of the University of Chicago on July 26. The Northern California Harpists' Association has awarded its 1949 prize to GRACE BECKER VAMOS for her *Legend of the Redwoods*.

British composers have been represented on many festival programs in recent weeks. GORDON JACOB's *Symphonic Suite* was played by the Hallé Orchestra under John Barbirolli at the Cheltenham Festival. Mr. Jacob's *Fantasia* on the *Alleluia Hymn* was performed in Peterborough Cathedral. His *Suite in F* was played by the Goldsmith's College Orchestra in London. ERNEST J. MOERAN's *Overture for a Masque* was heard at the Florence May Festival. ALAN BUSH's *Nottingham Symphony* was played in Nottingham in June. HUMPHREY SEARLE's *Fuga Giocosa* was broadcast from Brussels, and his *Ballade for Piano* was heard at Frankfurt, Germany. Mr. Searle's *Gold Coast Customs*, for speaker, chorus, and chamber orchestra, was given at the London Contemporary Music Centre.

Felix Greissle is director of publications in the editorial offices of the Edward B. Marks Music Corporation.

Forecasts From The Music Publishers

ASSOCIATED

Associated Music Publishers, Inc., a wholly owned subsidiary of Broadcast Music, Inc., is now in its 23rd year of operation. Its plans for the next fiscal year will continue the existing policy of publishing new American works and importing from Europe as much material as is possible to obtain from our affiliates—Bote and Bock, Breitkopf and Härtel, Max Eschig, Leuckart, Schott (Mainz and London), Simrock, Universal Edition, and others.

During the war, when European publication came to an abrupt end, and stocks on hand were low, AMP undertook, gradually, to reprint many of the masterpieces for which they are the sole American agents. Present plans are to continue reprinting, when it is deemed advisable, as long as the supply from Europe is limited or inaccessible and the demand here in this country grows. Among the most recent of these reprintings now available are Mozart's Mass in C minor; Bach's Magnificat and St. John Passion; Brahms' Symphony No. 3 (full score); Schumann's Symphony No. 2 (full score); and a revised edition of Wagner's Funeral Symphony, for band—all from the catalogue of Breitkopf and Härtel. In addition, Bizet's Symphony in C (full score and study score), from Universal Edition; Alban Berg's Violin Concerto (study score), and the usual Three Excerpts from the same composer's Wozzeck are in process.

New releases from AMP will include Ernst Bacon's From These States (study score); Arthur Berger's Three Pieces for String Orchestra (study score); Carmargo Guarnieri's Dansa Brasileira, Dansa Savagem, and Dansa Negra (study scores); Jerzy Fitelberg's Nocturne (study score); Nicolai Lopatnikoff's Sinfonietta (study score); Bohuslav Martinu's Sonata No. 3, and Five Madrigal Stanzas, both for violin and piano; Nicholas Nabokoff's Introduction and Allegro, and Canzone, for violin and piano; Frederick Pickett's Curtain Raiser (study score); Quincy Porter's Concerto for Viola and Orchestra (study score); Vittorio Rieti's Rondo Variations, for violin and piano; Chess Serenade, for two pianos, and Symphony No. 5 (study scores); and Robert Ward's Jubilation, an overture, and Concert Music

(study scores).

Universal Edition, operating in Vienna, is again in full swing. Four-fifths of the complete catalogue of Philharmonia Pocket Scores are already on hand. These include practically all the standard masterworks of symphonic and chamber-music literature, and many more modern works by such composers as Berg, Krenek, Malipiero, Reger, Schönberg, Stravinsky, and Von Webern. A few new titles not included in the pre-war catalogue have also been received.

In the regular Universal Edition, AMP can now supply Alban Berg's Wozzeck, in vocal score; Berg's Violin Concerto; the Beethoven piano sonatas, edited by Heinrich Schenker; Bach's Well-Tempered Clavier, edited by Carl Czerny; songs by Berg and Schönberg; and other items.

Schools, libraries and musical scholars will be interested in knowing that the scholarly Antiqua series of Renaissance and Baroque music, from Schott Mainz, is about 75 per cent in stock now, and that catalogues will soon be issued. With the exception of a few items, this collection appears in Urtext editions, directly transcribed from the various manuscripts, and includes scores and separate parts, ranging from the time of Thomas Stölzer to early Beethoven.

Schott, Mainz and London, continue to send many important items—the eighth volume series entitled Liber Organi, which contains Urtexts of French, Spanish, Italian, and German organ composers from the Gothic period through the eighteenth century; twelve organ concertos by Handel, edited by Walcha (score form); Sinfonien from Bach cantatas, for organ and orchestra (score form); and many of the recent compositions of Paul Hindemith, including the Piano Concerto (1945), The Four Temperaments (two-piano score), and the newly revised edition of Das Marienleben. Other works, long unavailable, by Jean Françaix, Hindemith, Erich Korngold, Stravinsky, Ernst Toch, and others, as well as the complete Schott Guitar Archives and the Schott Recorder and Ensemble Collection, with many new additions, have also been received.

Of special interest to musicologists and devotees of Baroque music is the news that the Nagel Musik-Archiv in Hanover is in operation again. The

old Nagel catalogue will be entirely reprinted there, and titles will be added. All will be obtainable through AMP in the near future.

Max Eschig, in Paris, has been shipping music to AMP with great regularity. Many well-known compositions are now in print again—among them Falla's Concerto for Harpsichord and Chamber Orchestra (solo part and miniature score); the same composer's Nights in the Gardens of Spain (solo part and miniature score); Villa-Lobos' Danças Africanas, Choros No. 10, and Amazonas; songs by Poulenc, Milhaud, Nin, Debussy, Ravel, Halffter, and Villa-Lobos; and various works by Albeniz, Auric, Honegger, Swan Hennessy, Satie, Szymanowski, Turina, and others.

M. BARON

In the coming season, M. Baron Company will continue to publish a diversified list of educational works. Movements from Bach sonatas and partitas and sixteen Kreutzer etudes have been arranged for double bass by Bille. Literature for the harp is represented by Carlos Salzedo's Prelude for a Drama and by Heinrich Gebhard's Six Progressive Pieces, which may also be played on the Irish harp. A collection of Eighteen Songs, by Maurice Baron, consists of fourteen French songs with English translations by Erwin Rowan, and four English songs with French translations by Baron. Another Baron composition is Chiaroscuro, for two flutes and piano or string ensemble. Other wind and brass instruments are supplied by Fernand Breilh's Suite Renaissance, for B flat trumpet and piano or organ; Celebrated Air, by Graziola-Vene, arranged for clarinet or alto saxophone or French horn or English horn and piano, and also for violin or viola or cello; Cimarosa's G major Concerto, arranged for two flutes and piano by Moysse; Six Esquisses, by Julien Porret, for B flat trumpet and piano, and a similar number for trombone and piano; Silvius' collection of 22 Original Duets, for French horn in F; and Allen Ostrander's Orchestra Passages for Trombone, Vol. 2.

BIG 3 MUSIC

The Big 3 Music Corporation has just published a new cloth-bound textbook, Choral Arranging for Schools, Glee Clubs and Publication, by Harry Robert Wilson of Teachers College, Columbia University. Other items included in the fall list are four easy piano solos by Peter de Rose; Musical Alphabet Rhymes, by Edward E. Confrey; four beginners' piano pieces by Hugo Frey; Harry R. Wilson's The Song of the Swamps, for mixed voices and baritone solo (also available as a vocal solo in the Robert Merrill series), and Harry R. Wilson's sacred song, Bid Me Enter In.

C. C. BIRCHARD

C. C. Birchard & Company has a publication of interest to music educators in Vincent Jones' new book, Music Education in the College. A review, history, and appraisal of the field, in terms of its objectives, methods, and curriculum, the volume is scheduled to appear in the fall.

Heading the list of music publications is Berta and Leonard Elmsmith's The Miracle of the Tumbler, a musical play for children, based on a medieval theme. New Christmas choral publications are William Billings' The Virgin Unspotted (edited by Oliver Daniel); Richard Graves' Christmas Eve, reprinted from the original British edition of A. & C. Black, Ltd.; Ruby Shaw's Jubilo for Christmas; Ralph E. Marryott's The Waking

Carol; and a children's cantata, In David's Town, by Hazel Jean Kirk, Margaret Todd Kennedy, and Fern Sherman.

Other choral works to be issued this fall are Mario Castelnuovo-Tedesco's Carol for Candlemas Day; Charles P. Bryan's God, Be Merciful to Us; Joseph W. Clokey's King of Kings; Don Malin's Like Silver Lamps; A. Walter Kramer's Music, When Soft Vocies Die (for women's voices); T. Stanley Skinner's O, Gather Me the Rose; and Earl Roland Larson's Song of the Trail (for men's voices).

BOOSEY AND HAWKES

In conformity with Boosey and Hawkes' long-established policy of publishing contemporary music, further reprints and new revised editions of works by Bartók and Stravinsky will be issued in the coming months. It is Boosey and Hawkes' intention to issue as complete an edition of Bartók's works as possible, and to make the edition available internationally. New works by Ernest Bloch, Aaron Copland, Bohuslav Martinu, Walter Piston, and Richard Strauss will also be released. Benjamin Britten's Spring Symphony will not be available for general release until next year, but the success of its recent Tanglewood premiere presages many performances.

Premiere, revised, and up-to-date volumes of the older song books and albums of the Boosey catalogue are in preparation, to meet a continuing demand for this series. New volumes by Michael Head and a further volume of contemporary songs are in preparation for issue this fall. Many new compositions for band will be released in early 1950. A great many of the older items in the original Boosey and Hawkes journals will again be available, with full scores, to conform to the universal policy of providing full scores of all band works. A number of orchestral pieces are also scheduled for issue, among them Dvorak's Slavonic Dances (arranged by George Szell) and a reduced version of Delius' Brigg Fair, together with a variety of other works suitable for small symphony orchestras and university and college ensembles. Additions to the Hawkes Pocket Score list will be made, in continuation of the effort to keep this miniature-score library, now totalling some 400 items, the world's most complete collection.

Boosey and Hawkes continues its policy of furthering its international distribution. A branch agency has been opened under the firm's name at Bonn, in Western Germany. Branch offices are also maintained in New York, Chicago, Los Angeles, Toronto, Buenos Aires, London, Paris, Sydney, and Cape Town.

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BROADCAST MUSIC

Broadcast Music, Inc., prominent performing-rights organization and music-publishing firm, will commemorate its tenth anniversary during 1950. The phenomenal growth of BMI in the decade is indicated in the development of a widely diversified catalogue of published music in every possible category and of a score of activities vital to events in music.

From year to year BMI has uncovered sources of music by its policy of offering encouragement to new and talented young composers and writers. Two years ago, BMI increased its musical standing immeasurably through the purchase of Associated Music Publishers, Inc., one of the largest single publishing houses of serious music in the country. Activities of AMP, which continues to function as a wholly owned subsidiary of BMI, have been stepped up considerably.

While BMI is regarded primarily as an organization that grants licenses for the public performance of the music it publishes, as well as for the music of more than 1,000 individual affiliate publishers, it also continues to maintain an important role in sponsoring the creation of new music—popular, serious, symphonic, vocal, orchestral, instrumental, and almost every form of educational music.

During the coming year, BMI will undertake a number of projects designed to further cultural interest in music. It will present a series of 52 weekly half-hour radio programs on *The World In Music*, a non-profit project endorsed by UNESCO and other cultural and musical organizations. These programs will be made available to broadcasters in the United States, Canada, and other nations.

BMI's activities also extend into Canada, where another subsidiary, BMI Canada Limited, has launched a concerted campaign to develop and encourage Canadian composers.

JOHN CHURCH

In the fall list of John Church Company (Theodore Presser Company, distributors), Carol G. Schuer's textbook, *An Introduction to Score Reading*, will provide a scholarly instruction manual for both professional and student conductors. Other new John Church publications are two songs by Olive Dungan, and octavo choral pieces by Wesley M. Harris and Foster-Faith.

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Larry Kenney

COMPOSERS' MEETING

Three American composers—Halsey Stevens, Frederick Jacobi, and Ellis B. Kohs—evaluate the merits of a new orchestral score during the convention of the Music Teachers' National Association, held recently in San Francisco

COMPOSERS PRESS

The Composers Press, Inc., will bring out a variety of prize-winning works within the next few months. Among these will be a first publication by a new composer, Mary Alice Lippincott, whose song, *The Piper*, to a poem by William Blake, won a contest judged by Arpad Sandor and Milne Charnley. An interesting contrast to Miss Lippincott's song is provided by the latest song by the octogenarian composer Henry Holden Huss—*Shed No Tear*, a setting of Shelley's *Faery Song*.

Chamber music for unusual combinations will be represented in *Drag and Run*, for clarinet, two violins, and cello, by Anthony Donato, of Northwestern University; *Passacaglia*, for clarinet, horn, violin, viola, and cello, by William Presser, of Alabama State Teachers College; and *Adagio and Fugue*, for flute, clarinet, violin, viola, and cello, by Maurice Whitney. Mr. Whitney is in charge of public-school music in Glens Falls, N. Y., and his piece has been accepted for listing in the National School Music Competitive Festivals.

Similarly listed, though not a prize-winning work, is Charles Haubiel's suite, *Five Pieces for Five Winds*. The work, by the editor of *The Composers Press*, calls for the usual woodwind combination, and was written for and dedicated to Mildred Hunt Wummer and her Dalcroze ensemble.

Other prize-winning works to be published are two easy violin pieces—*May Morning*, by Lois Marshall, and *Bright Interlude*, by John Mason. Both composers are newcomers. For piano solo, *Balloons*, by Addie Seldon Gay, of the Wisconsin College of Music, will be issued. For mixed chorus there will be two works—*Te Deum*, by Clair Leonard, of Vassar College; and *91st Psalm*, by John Bradley. Both Leonard and Bradley have won Composers Press contests in other years.

Other scheduled issues are four piano pieces—*Badinage*, by Ethel Glenn Hier, a study in double notes; *End of Day*, by Henry Hallbauer; *Dancing Elves*, by Clarence J. Munson; and *Triads on Parade*, a teaching piece, by Frederick Beck, another newcomer.

Among the works accepted for publication but not scheduled for release before February or March is *Rondolletto*, by Gunnar Knudsen, Norwegian violinist, who made his Town Hall debut in 1948. It was originally written for the Hardanger violin (an eight-stringed Norwegian instrument), without accompaniment. The version to be published is intended for the conventional violin, with the G string

tuned to A. An accompaniment has been provided by Charles Haubiel.

The seventh annual Composers Press contest for publication awards and cash prizes has the following closing dates: Oct. 1, for a song, an anthem, and a chamber-music piece; Nov. 1, for a piano solo (easy), and a violin solo with piano; Jan. 1, 1950, for a symphonic work.

OLIVER DITSON

Oliver Ditson Company (Theodore Presser Company, distributors) are issuing *Maybelle Glenn's* and *Bernard U. Taylor's* *Classic Italian Songs for School and Studio*, Volume II, as a sequel to their earlier volume. These Fall Ditson releases for solo voice were contributed by Clifford Shaw, Clarence Olmstead, and Paul Sargent. The list of piano publications includes *Grace Castagnetta's* arrangement of

Bach's *Jesu, Joy of Man's Desiring*, and works by Paul Stoye and Denes Agay. Tchaikovsky's *Waltz*, from the *Serenade for String Orchestra*, has been issued, under the editorship of Rob Roy Peery. Guy Maier's edition of the *Chopin Preludes* was released in June, 1949.

A valuable collection of organ works is initiated with the first volume of *The Church Organist's Golden Treasury*, edited by Carl F. Pfatteicher and Archibald T. Davison; Volumes II and III are in preparation. A new organ composition is William E. France's *Miniature Suite*. Other instrumental works in the fall list are the *Gigue*, from Bach's *Fifth French Suite*, arranged for three flutes by Laurence Taylor, and George McKay's trumpet solo, *A Rhumba Serenade*.

New choral publications are *We Praise and Bless Thee*, adapted by Whitford from the *Gloria of Gounod's St. Cecilia Mass*; *Alfred Whitehead's They Die Not* (An *Apostrophe to Poets*); and three Christmas items, by Frances Hall, Leland B. Sateren, and Ralph E. Marryott. The *Ditson Album of Duets from Organ and Piano* is issued under the editorship of R. S. Soughton. The schedule of new educational books consists of the late Louise Robyn's *Short Etudes with Ornaments*; *Mary Bacon Mason's Favorite Pieces and Songs*.

EDWARDS BROTHERS

A project of great interest is the republication of the most authentic editions of the great composers. Professors of musicology and students engaged in research in music have lamented the unavailability of these important sets for years. Finally, during the war years, when absolutely nothing from Europe reached this country, three music societies (The American Musicological Society, the National Association of Schools of Music, and the Music Library Association) approached the firm of Edwards Brothers, Inc., of Ann Arbor, Mich., to see what could be done to fill this gap. The needs for large sets were surveyed by committees from



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these organizations. In 1946, they compiled a list of eighteen titles, consisting chiefly of complete editions of great composers from Handel down to Brahms. This list was sent to approximately 4,000 musicologists, performers, music librarians, and others, with the request that they indicate their preferences. The returns showed that the Bach-Gesellschaft edition of the works of Johann Sebastian Bach was in the greatest demand.

Edwards Brothers consequently sent out a prepublication announcement inviting subscriptions at prices to depend on the total number of subscriptions received by a certain date. The prices ranged from \$270, if 500 subscriptions were obtained, to \$400, if only 200 subscriptions were obtained. These prices were based on production costs only, and included neither promotion costs nor profit. A second announcement finally brought in enough orders to make publication possible at the \$400 price. Within a year, all 46 volumes of the Bach-Gesellschaft were distributed to the subscribers.

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MUSIC PUBLISHERS HOLDING CORP.

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can music publishing. The printing was much clearer than that of the original, which showed plate dirt on every page. The paper was 25 per cent rag content. To date, over 300 copies have been sold in various parts of the world, including Switzerland and Germany.

Since the complete works of Beethoven were rated second in the original circularization, republication of this set was announced, with the price range from \$250 to \$375, for 200 to 100 subscriptions, respectively. The number of subscriptions that came in established a price of \$300.

Immediately upon delivery of the Beethoven set in June of this year, republication of the complete works of Brahms was announced. The price varies from \$160 to \$240, for 200 to 100 subscriptions respectively. The subscription period is open until Nov. 15, 1949. It now seems likely that the publication price will be \$160.

Bach, Beethoven, and Brahms constitute Nos. 1 to 3 of Series A—Complete Works and Monuments—of the Edwards Music Reprints. In Series B, entitled Individual and Musico-logical Works, the Köchel-Einstein Mozart Verzeichnis and the Fitzwilliam Virginal Book have already been published.

Edwards Brothers expects to continue with both Series A and Series B, because the need for these works is great, not only in the libraries of the schools of music, but also in the collections of broadcasting stations, symphony orchestras, and individual performers.

ELKAN-VOGEL

Elkan-Vogel Company is looking forward to a very active and successful season. Among the new publications scheduled to come off the press in the fall of 1949 are two important works by Darius Milhaud. Kentuckiana, a suite of twenty Kentucky airs, will be published both in its original orchestral form and in a version for two pianos, four hands, made by the composer himself. The two-piano version will be for sale; the orchestral version will be available on rental. A mixed-chorus cycle, Canticle of the Rhone, with music by Milhaud, French text by Paul Claudel, and English translation by Madame Farquhar, will also be published this fall.

Ballad of Brotherhood, by the American composer Joseph Wagner, will be published in an orchestral version. It was originally written for mixed voices, and published in that form. To satisfy the demand for an orchestral accompaniment, the score and parts will be made available in the near future. Other orchestral works to be issued by Elkan-Vogel will be Louis Gesensway's Five Russian Melodies, and Eric DeLamarter's At Christmas Tide, an orchestral suite based on three well-known Christmas carols.

Among the interesting novelties from French publishers will be orchestral works by Olivier Messiaen, Manuel Rosenthal, Claude Delvincourt, and others.

The usual number of teaching pieces will be published. Effective on Labor Day, Elkan-Vogel added a new educational department, specializing in issues for chorus, orchestra, and band.

CARL FISCHER

Carl Fischer, Inc., hopes, throughout the coming year, to continue its policy of publishing a well-balanced selection of compositions.

New works in the field of music of concert caliber will be drawn from the production of Norman Dello Joio, Howard Hanson, Roy Harris, Peter Mennin, William Bergsma, Douglas Moore, Lukas Foss, Vladimir Dukelsky, Jacobo Ficher, Luis Gnanee, and other prominent composers. The list will include study scores of Dello Joio's Variations, Chaconne and Finale, which received the New York

Music Critics' Circle Award for the best new American orchestral work of the 1948-1949 season, and two of his compositions for violin and piano. A major project is the publication of a two-purpose orchestration (both score and parts) of Handel's Messiah, planned so as to be usable either in performances following Handel's original orchestration or in performances employing the fuller orchestration of Ebenezer Prout.

Educational material for piano, violin, chorus, band, orchestra, and other media will again occupy an important place in the Carl Fischer, Inc., publishing schedule. Maxwell Eckstein and Stanford King will be among those represented in the field of teaching music for piano, and George Bornoff in that of violin. Merle Isaac, David Bennett, and Clifford P. Lillya will be among those represented in the fields of educational band and orchestra music. A hitherto unpublished novelty number (for three cornets and drums) by Victor Herbert is also on the schedule.

Emphasis will likewise be placed on choral materials. Several new religious works are on hand from Peter Wilhousky and Carl F. Mueller. New secular works for chorus include pieces by John Jacob Niles, Hall Johnson, and Elie Siegmeister.

CHARLES FOLEY

As a fall publication, Charles Foley is issuing versions of Fritz Kreisler's Miniature Viennese March, arranged for string quartet by Erik Leidzen; piano solo, trumpet, saxophone, and two pianos. Kreisler's Tambourin Chinois is arranged for string quartet by Erik Leidzen. The same composer's Toy Soldiers March is issued for two pianos, and the Rondino for one, two, or three clarinets and piano.

J. FISCHER & BRO.

J. Fischer & Bro. have scheduled for immediate release two works of unusual significance. The first of these, of value to organists, is Edwin Shippen Barnes' book, Modulation in Theory and Practice. An authoritative discourse upon modulation, this volume belongs in the forefront of books on this subject. It provides the organist with a complete and practical system enabling him to learn how to modulate, along with a set of modulations for use as models. The materials are explained, clearly and concisely, in the textual matter. The book is an important contribution to the art of organ-playing for the church service.

An outstanding new choral publication is Johann Christoph Bach's The Childhood of Christ, edited and prepared by Lowell Beveridge, who originally made this version for the use of his choir at Columbia University. This short oratorio is the work of one of the sons of Johann Sebastian Bach (not to be confused with the great

Bach's brother, who bore the same name). Professor Beveridge has provided an idiomatic translation and a practical layout, without making alterations in the original score. The oratorio is a work of only moderate difficulty, for chorus with soprano, alto, tenor, and bass solos, and instrumental interludes suitable for either organ or small chamber orchestra.

GALAXY

During its nineteen years of existence, Galaxy Music Corporation has followed the specialized plan, adopted when it was founded in 1931, of confining its publication program to concert songs, sacred songs, and choral music, both secular and sacred, for all combinations—mixed voices, men's voices, and women's voices. To this there have been added, in later years, music for the organ, for two pianos, four hands, and music for string orchestra and wood-wind instrument ensembles, this instrumental music in very limited amounts.

In the concert song field, to which Galaxy has devoted itself especially, the new season finds it issuing a new Richard Hageman song, entitled The Summons, a setting of a Tagore poem from the collection Gitanjali. Since 1936, Galaxy has published all the Hageman songs, with two exceptions. Just published is a new setting by Richard Kountz of Robert Louis Stevenson's Under the Wide and Starry Sky, also issued in a version for male chorus a cappella. A serious sacred song, soon to appear, is John W. Work's God, I Need Thee, the poem by Howard Thurman. New songs by Clarence Olmstead, Lily Strickland, Clifford Shaw, Stanley E. Saxton, Robert E. Allen, and Olive Dungan were also scheduled. A single new Christmas song is A Christmas Lullaby, by William France, a young Canadian composer, several of whose compositions Galaxy has issued in recent years.

For the coming season Galaxy has, as usual, issued a number of Christmas choral pieces, among them a new carol by Richard Kountz, Hasten Swiftly, Hasten Softly, in editions for mixed voices and women's voices, and an eight-part mixed chorus a cappella version of his well known Carol of the Sheep Bells.

For male voices it is presenting a posthumous work by Harvey Enders called We Wish You a Merry Christmas, sung in manuscript several years ago by the Mendelssohn Glee Club of New York, of which the composer was president. Other new Christmas issues include Katherine K. Davis' To Shepherds Fast Asleep and Ladislav Helfenbein's unison chorus arrangement of God Rest You Merry, Gentlemen.

In the mixed chorus field there will appear later a setting for a cappella chorus by Philip James of the famous poem by King Charles I, Close Thine Eyes, and Sleep Secure, which Mr.

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NEW MUSIC

James completed in the early summer. For male chorus a cappella, a new setting of Addison's poem *The Spacious Firmament on High*, by Laurence Powell, is scheduled, as is the famous *Prayer from Act I of Wagner's Lohengrin*, arranged by George Mead, conductor of the Down Town Glee Club, the Golden Hill Chorus, and organist and choirmaster of Trinity Church, New York.

To its organ catalogue, two works have been added, Stanley E. Saxton's *Rejoice! The Lord Cometh* (Fantasy on "Veni, Emmanuel") and Margrethe Hokanson's chorale improvisation on *Jesu, Priceless Treasure*.

From London, home of the British firms, Elkin & Co., Ltd., and Stainer & Bell, Ltd., for whom Galaxy is sole agent in this country, come four unusual works—two by Eric Fogg, a Concerto for Bassoon and Orchestra and a setting of Keat's *Ode to a Nightingale*, for baritone voice, string quartet, and harp; and two by Cyril Scott, a Concerto for Oboe and String Orchestra and his Second Piano Sonata.

MUSIC PRESS

Oliver Daniel has probed into the half-forgotten resources of early American choral music for Music Press, Inc., and brought to light five distinctive works, all published for the first time in an available modern edition—*Down East Spirituals*, ten choruses by Jacob Kimball (1761-1826); *The Harmony of Maine*, nine choruses by Supply Belcher (1751-1836), dubbed "the Handel of Maine"; and three compositions by William Billings (1740-1800), the best-known early American choral composer—*Lamentation over Boston*; *Jargon*; and *Retrospect, An Anthem*. The choral list of Music Press, Inc., also will offer two additions to the Grinnell College Choral Series, under the editorship of David B. Scouler—Ernest Bacon's cantata, *The Lord Star*; and J. Clement's *Adoramus Te* (circa 1555).

The E. Power Biggs Organ Series will provide an authentic edition of Brahms' *Eleven Chorale-Preludes*, Op. 122, and the first publication of Charles Ives' *Variations on America*. In the American Piano Music Series, edited by John Kirkpatrick, Hunter Johnson's Piano Sonata will be issued.

Music Press, Inc., holds the exclusive United States agency for the New York Public Library Music Publications (consisting at present of eleven titles by Pachelbel, Avison, Byrd, Locke, Goudimel, Gossec, Peter, and others) and Bärenreiter Editions, a German house that has issued authentic editions of forty classics not otherwise obtainable in the United States. Among other publications available through Music Press, Inc., are those of Schott Antiqua Editions, Nagel Musical Archives, and the Chester Edition of works for piano and chamber ensembles.

EDWARD B. MARKS

The publication plans of Edward B. Marks Music Corporation for the coming season are of a rather diversi-

fied nature. Yet they are in keeping with the policy of extending the various branches of the Edward B. Marks catalogue into well-integrated sections. Each section is planned to contain a historically and stylistically balanced selection of publications covering the entire field in question, and offering the musician, music teacher, and music student any type of music he may need.

In the choral field, the Arthur Jordan Choral Series will be further extended. In addition to new publications of pre-classical and classical music, a number of contemporary compositions will appear in this list—among them a cantata, *How Long, Oh Lord*, for mixed chorus, alto solo, and orchestra (or organ), by Jacob Avshalomoff; Igor Stravinsky's *Russian Peasant Songs*, for women's or men's chorus, published jointly with Chester, Ltd., of London; *Who Can Revoke*, for mixed chorus and piano, by Wallingford Riegger; *Four Jewish Choruses*, by A. W. Binder; *Sweet Christmas Song*, a carol for mixed chorus, by Henry Cowell; and two folk-song transcriptions by Elie Siegmeister—*Frog Went a-Courtin'* and *Children's Games*.

The organ catalogue will also be extended by a large number of new editions. In the classical field, a new edition of Henry Purcell's complete organ works merits special mention; this will be the first time Purcell's organ compositions have appeared as a single, separate unit. Several volumes of the important organ compositions of Enrico Bossi will also be added. The Edward B. Marks list of Charles Widor works will be completed by the publication of the *Symphonie Gothique*. Also of great interest will be the issuing of two organ compositions by Max Reger—*Four Preludes and Fugues*, Op. 85; and *Three Organ Pieces*, Op. 7. Among contemporary works will be Marion Bauer's *Two Organ Pieces*.

In the field of piano music, Edward B. Marks will shortly issue Béla Bartók's *Early Piano Pieces*, which were newly revised by the composer shortly before his death. Several Children's Pieces by Roger Sessions, some of which were written by the composer for the use of his own child, are also scheduled for early publication. An unusual publication will be Jerzy Fitelberg's *What Is Benjamin?*—a musical picture album for children, combining music and artistic design into a stimulating book for the young pianist.

A valuable addition to the repertoire of two-piano teams will be a transcription of the Johann Strauss waltz, *Thousand and One Nights*, by Carl A. Preyer. A number of Piano Albums of Classical Music, edited by Isidore Philipp, will appear in succession; a volume of Chopin and one of Mendelssohn are in immediate preparation. A number of short piano pieces by the Puerto Rican composer José Pedreira will be issued. An instructive collection of Classical Piano Pieces, for four hands, edited by Franz Mittler, will come off the press soon.

Three Songs, by Silvestre Revueltas, for soprano voice, will be issued in two forms—for sale, with piano accompaniment; and on rental, with or-

chestral score and parts. Nachum Nardi's *Jewish Children's Songs* will acquaint Americans with an example of the work of one of the leading Israeli composers. A song cycle by Harrison Kerr is also scheduled for publication.

In the instrumental field, Jacques de Menasce's *Sonata for Violin and Piano* will be off the press by the end of 1949. Several works for school band are planned, among them John J. Morrissey's *Suite for Band*. Jerzy Fitelberg's *Twelve Studies for Three Clarinets* will be music for both pedagogical and concert purposes.

As it has always been the policy of Edward B. Marks to publish all types of music, the firm will bring out many new Latin-American dances and popular songs, and will continue to be the exclusive publishers of the Cuban composer, Ernesto Lecuona. A salon piece, *Valse Polonaise*, for violin and piano, by Henry Rosner, may also find its way into concert halls.

MERCURY-MERRYMOUNT

Mercury Music Corporation and the affiliated Merrymount Music Press will continue to expand their new choral edition in the coming season. This series, launched last spring with the publication of Charles Ives' *Three Harvest Home Chorales*, includes among recent and projected releases works by Jacob Avshalomoff, Henry Cowell, Miriam Gideon, Normand Lockwood, Pedro Sanjuan, Elie Siegmeister and Robert Ward.

A significant fall issue will be *Music for Brass Choir*, Op. 45, by Wallingford Riegger (scored for 26 brass instruments and percussion). This provocative work received its first performance last spring at the Juilliard School of Music, under the direction of Richard Franko Goldman. The much-discussed young composer, Leon Kirchner, will be represented in the Merrymount catalogue by his *Duo for Violin and Piano*, one of the most

favorably received novelties of the 1948-49 season of the League of Composers.

Mercury has been appointed sole United States representative of the important French catalogue of Heugel et Cie, a firm that has been a major factor in the musical life of France since the days of Offenbach. Interesting new publications under the Heugel imprint are Milhaud's *Fourteenth and Fifteenth Quartets*, also playable together as an octet; and Poulenc's song cycle, *Calligrammes*, and his opera-bouffe, *Les Mamelles de Tirésias*. Other recent importations are string quartets by Jolivet and Mihailovici, the First Cello Sonata of Martinu, and Sauguet's ballet score, *La Rencontre*. Additional symphonic, dramatic, and chamber works are expected in the near future.

MILLS MUSIC

Although the entry of Mills Music, Inc., into the field of serious music occurred only about a dozen years ago, the firm has found public response to its publications of American music immensely encouraging. This year Mills Music will concentrate upon the efforts of several young Americans, notably Leroy Anderson and Alex North. Anderson's *Sleigh Ride* has just been published, and his *Irish Suite* has been added to the rental catalogue. Both of these works have been recorded by Arthur Fiedler and the Boston Pops Orchestra. Alex North has spent much of the summer preparing for orchestral performance this season a suite drawn from his music for Arthur Miller's play, *Death of a Salesman*.

North will be introduced into the school field with his *Country Capers*, for band, and a cantata, *Negro Mother*. Another cantata just published is *The Singers*, based on Longfellow's poem; and various compositions by Hans Kindler are also being released. In the past five years, the accep-

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tance of methods and studies with a modern approach has grown in schools and private studios. The Michael Aaron Piano Course, only a few years old, has already attained a sale of half a million copies.

LEEDS

Leeds Music Corporation, publishers of both American and Russian works, will offer an extensive list of new releases this fall and winter. Miniature scores will be published of five orchestral works—Frederick Jacobi's Music Hall Overture, Prokofiev's Cinderella Suite No. 1, Aram Khachaturian's Masquerade Suite, Ernst Toch's Hyperion Overture, and Joseph Schillinger's North Russian Symphony. Publications of original works for band will include Percy Grainger's Hill Song No. 2, Wallingford Riegger's Processional, Erik Leidzen's Hymn of Thanksgiving, and the first movement of Miaskovsky's Symphony No. 19. Among the newly issued chamber-music compositions will be Khachaturian's Trio, for clarinet, violin, and viola; M. Stillman's String Quartet No. 7; Ernst Toch's String Quartet, Op. 70; and Borodin's String Sextet. Other instrumental issues will include Khachaturian's Nocturne, from the Masquerade Suite, and Lillian Fuchs' Two Dances in Olden Style, both for violin and piano; Lopatnikoff's Arabesque, and Prokofiev's Adagio, Op. 97 bis, both for cello and piano; Ten Concert Etudes, for solo flute, by V. Zybin; Alec Templeton's Pocket Size Sonata, for clarinet and piano; Wal-Berg's Concerto for Trumpet; Ten Russian Folk Songs, for flute, oboe, clarinet, and bassoon, harmonized by Balakireff, Rimsky-Korsakoff, and Liadoff; Four Impressions for Woodwind Octet (two flutes, two oboes, two clarinets, two bassoons), by Alexandre Tansman; Vassilenko's Quartet on Turkmenian Themes, for flute, oboe, clarinet, and bassoon; Six Russian Folk Songs, arranged by Malter-Azarov, for two trumpets, two horns, baritone, and tuba; Three Preludes, for harp, by X. Erdelli, edited by Salzedo; Castelnuovo-Tedesco's Four Preludes, and T. Roelofsma's Dawn, both for organ solo.

New piano releases include Gretchaninoff's Gouaches (Three Little

Pieces), Op. 189; the Galop, from Khachaturian's Masquerade Suite; Ten Easy Pieces, by Béla Bartók; and, for two pianos, four hands, Ravel's Pavane, transcribed by Castelnuovo-Tedesco. A volume of Fifty Russian Art Songs, from Glinka to Shostakovich, with English and Russian texts, will be published under the editorship of Nicolas Slonimsky, and Volume 2 of Burl Ives' folk-song collection will also be issued. The list of new releases of secular songs includes Miklos Rosza's Un jardin dans la nuit; William Grant Still's Songs of Separation; John Klein's The Ledo Road; Thurlow Lieurance's By the Waters of Minnetonka; and an edition of Mighty Lak' a Rose.

MUSIC PUBLISHERS HOLDING CORPORATION

As an addition to its library of miniature scores, Music Publishers Holding Corporation (Remick Music Corporation; M. Witmark & Sons) will soon issue Leonard Bernstein's Jeremiah Symphony. Of special interest in the January, 1950, schedule of new issues will be the Nocturne (second movement), from the Symphony in B flat, for band, by Paul Fauchet, re-scored for American bands by F. Campbell-Watson (Witmark). This will make the entire Symphony available in four separately published movements. Witmark will also bring out a new orchestral overture, Deirdre, by Maurice Whitney; a Serenade, for string orchestra (entirely in the first position), by Eric DeLamarter; and, in the domain of choral music, the Third Mount Holyoke Series for Women's Voices, edited by Clara Tillinghast, including works by Lassus, Hammerschmidt, Aichinger, Bach, Handel, and Johann Franck. Remick Music Corporation lists a new Class "C" Overture for Band, by Charles O'Neill, as well as an orchestral novelty by Don Wilson, entitled Scrambled Opera.

OMEGA MUSIC EDITION

Omega Music Edition will publish new works by American and European composers this year, and will continue to issue compositions by contemporary and classical masters which have been out of print or difficult to obtain. Among recent publications of special importance are Rimsky-Korsakoff's Concerto for Clarinet and Band, edited by Gregor Fitelberg;

Stravinsky's beginner's pieces for piano solo, The Five Fingers, and for piano duet, Five Easy Pieces and Three Easy Pieces (with simple primo and secondo parts, respectively); Stravinsky's Three Pieces for Clarinet Solo; and A Song of the Dew, Berceuses du Chat, Pribaoutki, Histoires pour enfants, and Tilim-bom, all for voice and piano.

Omega provides many orchestral and band works by contemporary composers on a rental basis. Among these are Frederick Piket's Violin Concerto, Piano Concerto, and Concerto for Band; Mical Spisak's Concerto for Bassoon and Orchestra, Suite, for string orchestra, and Toccata, for full orchestra; Gregor Fitelberg's orchestral transcription of Brahms' piano Variations on a theme by Schumann; and Menahem Bensussan's Suite Bulgare for orchestra. Omega has a particular interest in building up a band library, and is looking for material in this field. It will publish a wide variety of compositions for woodwinds and brass this season—among them Jerzy Fitelberg's Capriccio, for woodwind quintet; Antoni Szalowski's Sonatina for clarinet and piano; and Mical Spisak's Quartet for woodwinds. In the educational field, the firm will issue Bess Daniels' Playing the Piano at Sight. Marsh and Finch's Poco a Poco, a first year book for individual or class instruction in the violin, has already been published. Folkorists will be interested in the publication of an album of Smoky Mountain Songs by Adelaide Van Wey and Donald Lee Moore.

Omega Music Edition recently signed a contract which makes J. W. Chester of London its sole agent for Europe and the British Empire.

C. F. PETERS

The Johann Sebastian Bach bicentennial year, 1950, has an added significance for C. F. Peters Corporation, for it was exactly 150 years ago that Peters Edition was founded in Leipzig, with the encouragement and advice of Beethoven in the preparation of the first complete edition of the music of Bach. Therefore, the new releases of Peters Edition this fall will include in authoritative, practical editions many important works of Bach and his sons, including Urtext editions of the Magnificat, trio sonatas, inventions, Goldberg Variations, duets, concertos, and arias; Johann Christian Bach's twelve concert and opera arias, keyboard sonatas, and original sonatas for piano duet and violin and piano; and the Peters Edition Music Calendar for 1950, honoring the Bach family.

Joseph Szigeti's new edition of Bach's G minor Concerto, and Yehudi Menuhin's edition of Bruch's G minor Concerto will be off the press in September. Carl Flesch Urtext editions of the Bach solo violin sonatas, Mozart's Third Concerto, Haydn's First Concerto, and Paganini's First Concerto and caprices are now available; additional Flesch revisions of the Beethoven and Mendelssohn violin concertos will be ready in October.

In addition to the complete Hugo Wolf Vocal Album Series, the Mozart Arias, the Brahms and Schubert and Schumann Vocal Albums, and the complete Urtext editions of Brahms' complete piano works and of Haydn's 49 piano sonatas, which are already available, Haydn's 35 canzonettas and lieder will be issued in September. Eugene Ysaÿe's Six Sonatas for Violin Solo, Op. 27, are now being distributed in the Western Hemisphere through C. F. Peters Corporation, as well as the organ works of the Spanish master, Cabanilles; also, Tournemire's Choral Symphony for Organ, and Flor Peeters' Flemish Rhapsody for Organ. Arrangements have just been completed for C. F. Peters Corporation to represent the distinguished Scandinavian music publishing house, Harald Lyche, and thus important Norwegian works for orchestra by

Klaus Egge and Fartein Valen, in addition to organ works by Valen, Baden, and Wiederoe, are now available in the United States.

The Peters Edition catalogue of orchestral works will be completed this fall. Already available are the Sinfonia in B flat, by J. C. Bach, and The Art of the Fugue, by J. S. Bach (in the authentic edition of Hans T. David). The authoritative orchestral series of the Brandenburg Concertos, suites, and piano concertos and violin concertos by Bach will be ready this season. All the Bruckner symphonies and choral works in the Urtext edition of scores and parts are now available, as are Vivaldi's Concerto for Four Solo Violins; seven of Richard Strauss' symphonic poems; Tcherép-nin's Fantaisie for Piano and Orchestra; a Smetana orchestral suite; A Netherlands Suite, on old Dutch peasant songs and dances, for string orchestra, by Frederick Bye; Mozart's Second Paris Symphony; and viola concertos by Hoffmeister, Stamitz, and Zelter.

Already available in the Eulenburg Praeclausica Series are orchestra parts to Schütz choral works; Boccherini's Cello Concerto (Urtext edition); concerti grossi by Corelli, Geminiani, and Vivaldi; Handel's Overture to Rodelinda, and Terpsicore Suite; and Telemann's Suite for Flute and String Orchestra.

In addition to the Eulenburg Miniature Scores, which have just come off the press—Bach's B minor Mass and St. Matthew Passion; Gluck's entire opera, Iphigénie en Tauride (performed this summer at Tanglewood); Berlioz' Harold in Italy and Fantastic Symphony; Verdi's Requiem (Latin-English text), and overtures—the following scores will be issued during the next two months: Bach cantatas, and St. John Passion; seven of Strauss' symphonic poems; Handel's Messiah; Brahms' Requiem; and Dvorak's Fourth Symphony.

THEODORE PRESSER

New piano pieces by Paul Sargent (Promenade; Night Song; The Sea), Guy Marriner (Soliloquy), and Lowndes Maury (Wind-Sweep) are included in the fall list of Theodore Presser Company. Other new items are three songs by Ernest G. Schweikert (April's Fool; She; Strange Feelings), a set of three little Negro dances, for grade 4½ to 5, by Florence Price, for two pianos, four hands; Louis Palange's Symphony in Steel and two marches—Navy-Forever March, and March of the Day—for

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band; Phillip Gordon's Assembly Band Book, a collection of original pieces and arrangements for beginning bands; and the Bach-Gounod Ave Maria, arranged for string orchestra, intermediate grade, by Traugott Rohner. Two ensemble pieces of only moderate difficulty are Herbert O. Sontag's Quartet for Wood Wind on Old Tunes (for flute, oboe, clarinet, and bassoon), and George Frederick McKay's two brass quartets, Come All Ye Roving Rangers, and I'm On My Way to Californiay.

Octavo choral releases include an arrangement of Brahms' How Lovely is Thy Dwelling Place, simplified by Curry, and works by Roland Diggie, Jeno Donath, Ray Littell, Charles L. Talmadge, Robert Hernried, Walter O'Donnell, H. P. Hopkins, and Charles L. Talmadge. A new Christmas cantata, Stars Over Bethlehem, has been composed by Louise E. Stairs. Two organ works by William A. Wolf (Meditation Religieuse, and The Rising Sun Gilds the Morn) are also scheduled for fall issue.

Collections and educational books include Songs of Worship, a collection of sacred solos; John Finke's Second Solovox Album; Stanford F. King's High School Harmonies; Ivor Peterson's Piano Accordion Book; Ada Richter's More Stunts for the Piano, Noah and the Ark, and You Can Play the Piano, Part III; Cedric W. Lemont's Twenty-Four Miniature Studies, for piano, grades 2½ to 3½, and Ella Ketterer's Partners at the Keyboard.

G. RICORDI

The Italian publishing house of G. Ricordi has received its properties back from the Office of Alien Property of the Department of Justice. With its new freedom from governmental restriction, the firm intends to expand its catalogue of American publications. Renato Tasselli, managing director of Ricordi's New York branch, was recently elected secretary of the company, at a meeting in the home office in Milan, Italy.

G. SCHIRMER

The long-established policy of G. Schirmer, Inc., of combining the publication of classical and educational music with the cultivation of contemporary music will be continued in the coming season.

In the contemporary field, the accent will again be on American composers. Leonard Bernstein has recently joined the roster of composers exclusively published by G. Schirmer. His new symphony with piano, The Age of Anxiety, will be one of the important publications scheduled for the coming season.

Another newcomer to the Schirmer catalogue is Virgil Thomson. His music for the Robert Flaherty picture, Louisiana Story, will be published in two versions—a symphonic suite, based on the version recently introduced by the Philadelphia Orchestra and recorded by them for Columbia; and a second suite, entitled Acadian Songs and Dances, arranged for school orchestras and other smaller groups. A band piece by Mr. Thomson, commissioned by the League of Composers and introduced by the Goldman Band in Central Park this summer, will be published in the



Knutson Bowers

REHEARSAL IN COLORADO SPRINGS

At Colorado College, George Barati (Standing), Ernst Krenek, Edward T. Cone, Carl Furstner, and Ferenc Molnar look over the score of a quartet by Mr. Krenek

Michigan Band Series. This series will also add two other original works for band—Paul Creston's Zanon; and Arnold Schönberg's Theme and Variations, Op. 43. The latter work will be issued on the occasion of Schönberg's 75th birthday, this month. It will also be published in an orchestral version made by the composer, and scheduled for performances by many orchestras here and abroad.

Other Schirmer composers show continued activity. William Schuman has written a new orchestral work, commissioned by the Louisville Philharmonic and scheduled to receive its premiere there in January, with Martha Graham appearing as solo dancer. Samuel Barber has finished his first Piano Sonata, which will be published this winter. Gian-Carlo Menotti is putting the finishing touches to the score of his new opera, The Consul. David Diamond's new orchestral piece, The Enormous Room, will receive its first performance in Cincinnati, under Thor Johnson, in November; and the score of his Fourth Symphony will be published in the Schirmer Study Score Series. Leopold Stokowski will conduct the premiere of John Alden Carpenter's Carmel Concerto with the New York Philharmonic-Symphony in November. Francis Poulenc's Sinfonietta will have its first performance in America, under George Szell, in Cleveland in October. Paul Creston has finished a piano concerto. A study score of Roger Sessions' Second Symphony will be issued in time for the New York premiere of this work by the New York Philharmonic-Symphony.

After performances by more than 120 organizations, Kurt Weill's American folk opera, Down in the Valley will have its first television showings. It will be presented in England by BBC, and in this country by NBC. Ernest Bloch again appears in the Schirmer catalogue, with his latest score, Scherzo Fantasque, for piano and orchestra.

SCHROEDER & GUNTHER

Schroeder & Gunther, Inc., will issue an exceptionally wide selection of teaching materials for the fall season. Intended for the early grades

are the First and Second Piano Books, by Helen Boykin; and an attractive supplementary book, Keyboard Tunes, by Gladys M. Stein.

Among piano solos designed for recital use are compositions by Helen Boykin, Mark Nevin, John F. Carre, T. Robin MacLachlan, Jean Williams, Charles J. Beetz, Berenice Benson Bentley, Madeleine Spence, and Opal Louise Hayes.

Two new student piano concertos, by American composers whose works are already an important part of the piano teacher's repertoire, will be issued later in the season. Since Schroeder & Gunther, Inc., specializes in piano music almost exclusively, all new publications are in this category.

SOUTHERN MUSIC

In addition to serving as the sole agents in the Western Hemisphere for seven foreign publishing firms (A. Cranz, Brussels; Editorial Cooperativa Interamericana de Compositores, Montevideo; Enoch et Cie, Paris; C. Gehrman, Stockholm; Liber-Southern, Ltd., London; Irmaos Vitale, Rio de Janeiro; Wagner y Levien, Mexico City), Southern Music Publishing Company, Inc., and its subsidiary firm, Peer International Corporation, will publish a long list of works by American composers.

Among the significant works in the list, which is too long to give in full in this limited space, are the following: Gail Kubik—Piano Sonata; choral works for men's, women's, and mixed voices; songs; and a band piece. David Diamond—songs; choral pieces for women's voices; and orchestra works. Henry Cowell—a band work; and choral works for men's and mixed voices; a piece for brass instruments. Tibor Serly—a choral piece for men's voices; songs;

a piano piece; Rhapsody for Viola. Anis Fuleihan—works for piano, cello, and piano. Charles E. Ives—a work for orchestra. Ned Rorem—songs; a piano piece.

One of our most important projects is the publishing here of the famous Cranz orchestra scores, with piano reductions of the orchestra parts printed at the bottom of the orchestral scores. The piano reductions will be new and copyrighted. The 157 Cranz scores include many of the best classic, Romantic, and modern composers, of many nationalities.

We shall also have available on rental works for orchestra by Bernard Rogers, Gail Kubik, David Diamond, Tibor Serly, Paul Siegel, Gunnar Hanson, and others.

There will be new songs by Jacques Wolfe, John Jacob Niles, Frank La Forge, Robert MacGimsey, Gene Bone and Howard Fenton, Everett Helm, and other well-known composers. Practical applications of Schillinger techniques will be illustrated in a number of original works by composers expert in the Schillinger system.

Plans will, of course, be kept reasonably flexible, so that unpredictable demands may be satisfied. It may be said, however, that the line to be pursued will, with certain modifications, generally resemble that followed in recent years.

WHITNEY BLAKE

Whitney Blake Music Publishers, established in 1934, will continue to specialize in the work of contemporary American composers in all fields. The newly revised catalogue shows the additions of several new names to the composers' list—Wilson Sawyer, Edmund Haines, and Parks Grant. Among the established figures in the Whitney Blake list are Paul Hastings Allen, Vladimir Heifetz, Alan Hovhaness, Gaston Insel, Bela Loblov, L. Leslie Loth, Alexander Molnar, William Schaffer, Roger Vene, Christos Vrionides, and Carl Weigl.

One of the recent major publication efforts of Whitney Blake has been Paul Hastings Allen's short comic opera, Mamzelle Figaro, to a libretto by Enrico Golisciani. The publishers are now searching for a short dramatic opera on an American subject, to serve as a companion piece.

Oxford University Press Assumes Distribution Rights

After Oct. 1, 1949, the Oxford University Press, 114 Fifth Avenue, New York, will be the exclusive agent in the United States for the music publications of the Oxford University Press.

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NEW MUSIC REVIEWS

Newly Published Works By Jolivet and Mihalovici

Newly published works by André Jolivet and Marcel Mihalovici have come in for review from the press of Heugel, in Paris.

Jolivet, a 44-year-old French composer, is well known in contemporary music circles; works of his have been performed by the International Society for Contemporary Music and other avant-garde groups. He was a pupil in academic studies of Paul LeFlem, and in composition of Edgar Varèse, with whom he also studied orchestration and the theory of acoustics.

Jolivet is a composer whose technique is both assured and venturesome. Aesthetically he is not easy to estimate and assess, since his works exist in both tonal and atonal styles. In attempting to combine a classical formal structure with a melodic-harmonic texture so chromatic as to be without tonal feeling, he is perhaps attempting to reconcile the irreconcilable, for key-contrast and tonality contrasts are an inherent part of classic structural formulas; remove tonal contrast, and structural responsibility lies in the horizontal aspect; add chromatic jumps in every measure, in every part, and an effect of chaos is apt to prevail in all departments.

Jolivet's Quartet No. 1 rather falls into this kind of trap. A work in three movements, it employs angular, chromatic thematic material that is not interesting as material. It is without personality, nationality, scrubbed bare of idiosyncrasy of every kind; and yet, in spite of these formidable disciplines, the work as a whole has strength, continuity, and much of the curious vigor that characterizes the same composer's piano works in untone vein.

The string writing in the quartet is highly efficient, often brilliant, and the formal unity—achieved by thematic economy and emotional impetus—is

considerable. On paper there is a monotony in the endless weaving of chromatic textures, which may gain unimaginable surprises with string timbres; the second movement has some mysterious moments that should in performance become vivid and beautiful. Rhythmically the work is restless, rather than truly subtle in pulse. Basically even-beat music, the squareness is, however, qualified by every known device; yet the music emerges with less of an effect of real rhythm than does many a simple syn-copation of Scarlatti.

Jolivet's *Trois Chansons de Ménestrels*, *Poèmes Intimes* (a group of five songs), and *Pastorales de Noël* (for flute or violin, bassoon or cello, and harp) give an entirely different picture of the composer. In the *Poèmes Intimes*, especially, one finds the essentially exquisite French song formula sensitively and beautifully explored. Jolivet does not make any substantial innovation upon expressions in similar vein by Fauré, Ravel, and Debussy; but he moves with quite heavenly melodic freedom to his texts, and adds something—an abruptness within a gentle mood—that makes these songs a find for lovers of the French song.

The *Chansons Ménestrels* show a light touch, and excellent taste in their understated accompaniments to simple, troubadour-type melodies. In *Pastorales de Noël*, the composer brings a more somber content within the terms of French impressionism than that airy category usually implies, and one is led to the reflection that Jolivet's talent is perhaps more truly romantic than lyric, enabling him to bring solidity to impressionistic writing and to find expression also in atonalism, the romantic expression par excellence. One cannot help feeling that with a tonal melodic gift so fine, bitonality, not atonality, might have been a happier territory in which to make his synthesis of materials.

Marcel Mihalovici, an older man

than Jolivet by seven years, is a Rumanian who has lived for many years in Paris. Once of the *Groupe de l'École de Paris*, he was originally a pupil of Vincent d'Indy at the *Schola Cantorum*, and has always been active in the cause of contemporary music. He has a fairly large output of works to his credit, and was one of the prime movers in the forming of the *Société Triton*, a progressive chamber-music group that cut much ice in Paris up to the outbreak of the war in 1939. The organization disappeared during the occupation, some of its members—Mihalovici among them—being Jewish.

Of the two works of this composer currently issued by Heugel—*Sonate*, for violin and piano, and *Third String Quartet*—the latter appears to be the more rewarding, though both works are extremely well-written and learned. Learned, and somehow a little dull. Again we find some adroit writing for the instruments, and again a very chromatic idiom, though here not without a tonal feeling. Structural problems are met in musical solutions, and variety is everywhere carefully considered. The music is admirable of its kind; yet it lacks the impetus, color, and beauty of the more restless, more rugged Jolivet.

P. GLANVILLE-HICKS

Works for Orchestra

Bachianas Brasileiras No. 1

By Villa-Lobos Available

Heitor Villa-Lobos' *Bachianas Brasileiras No. 1*, for orchestra of cellos (Associated Music Publishers), does not measure up to the later *Bachianas* in the quality of its materials or development. It is interesting, however, as the composer's first attempt to blend the spirit of Bach with the musical substance of Brazil. One is reminded at times in this work of the man described by Dickens who combined the information on China and on metaphysics in the encyclopedia, to write an article on Chinese metaphysics. This is especially true in the fugue finale, which stubbornly refuses to fall into a style which evokes either Bach or Brazil. The work opens with an Introduction (*Embolada*) in which cross rhythms are ingeniously used. Suspensions and other harmonic devices are cleverly handled, but the basic ideas are trite. Again in the second movement, *Preludio* (*Modinha*), the conventionality of the material offsets the composer's skill. Needless to say, the scoring reveals a master hand. The work is written for four groups of cellos, divided into pairs. The composer has indicated that violas may be substituted for the first group of cellos, but cellos are undoubtedly preferable.

R. S.

Orchestral Works in Brief

MOHAUPT, RICHARD: *Town Piper Music*. (Associated Music Publishers). A rowdy, bustling, noisy, extroverted piece, apparently inspired by the music of such eighteenth-century town bands as the one illustrated on the title page. The wind and brass parts (including two cornets, ad lib.) are scored with a hearty outdoor sound. The piece abounds in fortissimo climaxes, and, being effectively and clearly written, should elicit much applause.

STRAUSS, RICHARD: *Concerto for Oboe and Small Orchestra*. Miniature Score. (Boosey and Hawkes). Of all the latter-day compositions of Strauss, with the possible exception of the *Metamorphosen*, the Oboe Concerto is decidedly the most rewarding. In Don Juan, sixty years ago, Strauss already revealed his exceptional sensitivity to the idiomatic expression of the oboe; and the wider-ranging concerto, in lyric and florid passages alike, displays a similar felicity. The accompanying orchestral tissue is delectably

scored, and flavored with Ariadne-like modulations. One word of warning, however: This is a difficult work to perform well, for it requires exceptional virtuosity on the part of the soloist, and a discreet ear for texture and balance on the part of the conductor.

C. S.

Works for Organ

Norwegian Organ Works

Issued Through Peters

From the catalogue of the Edison Lyche, of which C. F. Peters Corporation holds the United States distribution rights, three organ pieces by Norwegian composers are available. All three demonstrate skillful craftsmanship and assured idiomatic command of the potentialities of the instrument. Much the most adventurous in musical substance is *Fartein Valen's Prelude and Fugue*, Op. 33, No. 1, a work of chromatic and dissonant texture that reveals a love for the seventh as both a melodic and a harmonic interval in the prelude, and carries a complex fugue through somewhat diffuse evolutions to a conclusion consistent with the stylistic premises of the prelude. Conrad Baden's *Lux Illuxit* is a three-part piece in diatonic, neo-Bach style, consisting of a brilliant toccata, a brief chorale with an inner-voice melody ornamented by imitative counterpoint in the outer parts, and an academic but solidly written fugue. Harald Widerøe's *Devant La Crèche de Bethléhem*, a sicilienne, is rather sentimental, but deserves consideration as a variant on the organist's usual Christmas repertory.

C. S.

Anthologies of Organ Music

ALPHENAR, GERARD, ed.: *Organ Masters of the Baroque Period*. Volume 1—Johann Pachelbel. Volume 2—Giralamo Frescobaldi, Claudio Merulo, Johann Jakob Froberger, Georg Muffat, Johann Gottfried Walther. Volume 3—Dietrich Buxtehude, Wilhelm Hieronymus Pachelbel, Friedrich Wilhelm Zachow, Johann Ernst Eberlin, Johann Sebastian Bach. (Edward B. Marks). A valuable selection, consisting partly of masterpieces and partly of merely thoroughly good compositions, representing a number of the finest seventeenth- and early eighteenth-century masters. The Johann Pachelbel volume is particularly rewarding, for it gives a good indication of the composer's scope, presenting 28 chorale-preludes, fugues, ricercari, toccatas, and fantasias. The inclusion of a single Bach work—his very last composition, the chorale-prelude, *Wenn wir in Höchstén Nöthen sein*, which he wrote on his deathbed in 1750—creates curiously wide spacing, though it is possible that some of the examples by Eberlin and Wilhelm Hieronymus

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mus Pachelbel may be as late, or later. Eberlin, a little-known figure of the eighteenth century, is richly represented by a remarkable set of nine toccatas, and fugues—a display of generosity that compensates somewhat for the summary treatment of the great Buxtehude, only two of whose works appear. Each of the three volumes contains the same foreword about the Baroque period, the Baroque organ, and equal temperament, as well as biographical data about the composers included. C. S.

MUSET, JOSEPH, ed.: *Early Spanish Organ Music*. (G. Schirmer). It is safe to say that few organists are acquainted with even a single one of the choice and varied treasures included in this fabulously interesting collection. The editor made his selection from an assemblage of manuscripts exhumed from Spanish churches for a concert of old Spanish organ music given at the Brussels International Exposition before the war. Nineteen composers are represented, each by a single piece; the earliest, and best known, is Antonio de Cabezon (1510-1566), and the most recent, Narcis Casanovas (1747-1799). The preface provides a valuable description of the construction of early Spanish organs, and offers a wise warning against the intemperate use of the swell pedal in playing pieces written for an instrument that did not have one. The editor argues in favor of faster tempos than many modern scholars and performers think proper, pointing out that the old organists he has known have played polyphonic music "with vertiginous speed." Contrary to the usual assumption, the action of the old organs was very light, and permitted the player to adopt rapid tempos with ease. C. S.

BIGGS, E. POWER, ed.: *Treasury of Early Organ Music*. (Music Press). Once again we are indebted to Mr. Biggs for his enrichment of the resources of printed organ music of historical importance and abiding artistic merit. This volume contains organ music of the fifteenth to eighteenth centuries, from four countries—England (Dunstable to Walond); Italy (Gabrieli to Marcello); Germany (Sweelinck to Homilius); and France (an anonymous Te Deum, 1531, to Daquin). A staple for every organist's library. C. S.

WILLIAMS, DAVID MCK., editor: *The Modern Anthology*. (H. W. Gray). There would be no reason to cavil at the 27 selections by contemporary composers (all of whom are living except Pietro Yon) in this useful and generous volume, were it not for the editor's claim, in the Introduction, that these works "represent all shades of modern musical expression." In point of fact, the collection consist wholly and without exception of works by composers of traditional, not to say conventional, orientation. Marcel Dupré is included, but not Olivier Messiaen; Leo Sowerby is included, but not Roger Sessions. Moreover, a number of composers are included whose gifts scarcely entitle them to be considered representative of anything

other than routine competence. Yet despite its limited horizon, the anthology contains works that will be of interest to many organists C. S.

Organ Works in Brief

CABANILLES, JOHANNIS: *Opera Selecta* (3 books). Edited by Charles Tournemire and Flor Peeters. (Brussels and Paris: Schott Freres; New York: Peters). A virtually unknown Spanish organ composer, Johann Cabanilles (1644-1712), has commanded the editorial interest and skill of two of Europe's most distinguished organist-composers, through the originality and vigor of many of his works, rediscovered a few years ago in the Barcelona library by the Abbé Hyacinthe Angles. Born in Algemesi, Cabanilles studied with Jeronimo de la Torre and Urban de Vargas, and in 1665 succeeded De la Torre as organist of the cathedral at Valencia. The Pasacalles and Tientos in the three books of the new edition are remarkable for their chromatic daring and harmonic expressiveness, and represent a consistently high level of what musicologists would call "middle Baroque" style. Few recent musicological discoveries from this period offer so arresting an invitation to organists of taste and wide-ranging musical curiosity.

DAQUIN, CLAUDE: *New Book of Noëls*, Volume 2 (Noëls Nos. 7 to 12). Edited by E. Power Biggs. (Music Press). A companion to the first volume, already published, of Daquin's enchanting Baroque elaborations of popular Christmas tunes. Mr. Biggs reproduces only the original registrations, leaving the problem of finding suitable modern counterparts to the discretion of the individual organist. Optional versions for strings or woodwinds may be obtained from the publisher; in this amplified form, the organ is still indispensable.

DE LAMARTER, ERIC: *Six Pieces* (A Lad from Tiste-Vale; Siciliano; The Jovial Clarinet; At San Juan Capistrano; Tracery; Gaudeamus). (M. Witmark) Mr. De Lamarter's notable skill and attractive musical thinking are again apparent in this pleasant omnibus of contrasting short pieces. The opening number, A Lad from Tiste-Vale, is a blithe expansion of a Norwegian folk-tune. The Siciliano is lovely in its gracious lilt, and in the felicity of the passage-work in the middle. The Jovial Clarinet and Tracery are perhaps a bit thin. But San Juan Capistrano is a mellow, contemplative tone-poem, none the less beautiful for being a trifle old-fashioned in style; and the final Gaudeamus is a full-organ postlude in the most brilliant French cathedral tradition.

DE LAMARTER, ERIC: *Four Pieces for the Organ*. (M. Witmark). Few American organ composers rival Mr. De Lamarter in command of color, texture, and sonority. Conceived for an organ of traditional nineteenth-century specifications, without neo-Baroque leanings, these four well-contrasted pieces are full of charm and genuine vitality.

DOWNES, RALPH: *Paraphrase on O Filii et Filiae*. (H. W. Gray). An elaboration, employing rather con-

ventional but effective textures and figurations, upon a familiar plain-song melody, building to a sonorous climax.

FRANCK, CÉSAR: *Pastorale; Prière; Final*. (Volume 3 of The Organ Works of César Franck). *Fantaisie in A; Cantabile; Pièce Héroïque; Andantino*. (Volume 4 of the same series). Revised by Gerard Alphenaar. (Edward B. Marks). An attempt to provide completely authentic texts, giving supplementary fingerings and phrasings, but retaining the composer's own registration indications. A prefatory note is helpful in enabling the player to find American parallels to the stops of Franck's organ in the Church of Sainte Clotilde.

HELM, EVERETT: *Two Pieces for Organ* (Prelude on the Passion Choral; Variations on Herzliebster Jesu). (Edward B. Marks). On the

strength of the first of these two church works, one might be tempted to put Mr. Helm's music aside, for the Prelude on the Passion Choral is generally pedestrian in its polyphonic movement, and labored in its intrusion of gratuitous dissonances upon a pseudo-Brahms style. But the second, and longer, of the pieces, a set of five variations on the chorale, Herzliebster Jesu, is richer in imagination and contrapuntal invention, though even here Mr. Helm retains a rather repulsive fondness for dissonances and cross-relations involving the diminished octave.

KELLER, HOMER: *Fantasy and Fugue*. (H. W. Gray). A work of strong originality but imperfect craftsmanship. The fantasy is arresting in its harmonic ideas, but lacks an adequate rhythmic impulse. The fugue, written on a sharp, angry little subject, finds its way fairly adroitly through paths of considerable com-

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plexity, and arrives at an imposing finish. But the work sounds more like a transcription of an orchestral piece than an idiomatic organ composition; many of the figures are unrelated to the proclivities of the instrument, and there is a surfeit of blocked-out chords, of a sort that soon get tiresome to the ear without the heterogeneous mixed timbres of orchestral sonority.

LANGLAIS, JEAN: Suite Française (Prélude sur les grands jeux; Nazards; Contrepoint sur les jeux d'anche; Française; Choral sur la voix humaine; Arabesque sur les flûtes; Méditation sur les jeux de fonds; Trio; Voix céleste; Final rhapsodique). (Paris S. Borne-mann). A superb craftsman, M. Langlais, who is organist of Sainte-Clotilde, where César Franck once presided, has written a highly professional set of pieces designed to show off many of the standard and most useful effects of a large cathedral organ. His musical ideas, stemming from the Guilmant-Widor-Bonnet school of thought, are tasteful, expertly framed, and uniformly ingratiating. The suite is worth the trouble of the virtuoso organist, even if it occasionally gives the impression of being something we have heard before.

PACHELBEL, JOHANN: Chaconne in D minor. Edited by Eugene Devereaux. (J. Fischer & Bro.). A faithful edition, provided with tasteful registrations that seek to approximate a Baroque texture on a conventional instrument, and occasional well-conceived fingering aids.

REGER, MAX: Introduction and Passacaglia, D minor, Op. 56. Edited by Robert Leech Bedell. (H. W. Gray). A work of genuine majesty and splendor, conceived and executed with supreme idiomatic command of both the polyphonic and the sonorous potentialities of the organ.

SALVADOR, MARIO: Scherzo. (M. Witmark). Glib and superficial in musical content, but cleanly and brightly written.

SOWERBY, LEO: Classic Concerto (organ and piano; full score and parts for string orchestra available on rental). (H. W. Gray). No American composer has solved the problems of organ-and-orchestra composition more satisfactorily, on the level of texture and sonority, than Mr. Sowerby. The Classic Concerto manifests his customary skill. The opening movement (the work is in three sections, played without pause) allows animated organ figurations to remain dominant over reiterated, blocked-out chords in the orchestra; the second movement,

which belies the description of "classic," is a contemplative, lyric mood-piece that builds to a strongly dissonant climax and then subsides; the finale works for, and achieves, both rhythmic animation and a broad resonance.

TELEMANN, GEORG PHILIPP: Suite Baroque. (Book 6 of Anthologia Antiqua). Arranged for Organ by Ludwig Altman. (J. Fischer). Five attractive and characteristic dance-like movements by Bach's famous contemporary. Not all the pieces submit to transcription with equal appropriateness; some of the passages intended for strings are lumpy and heavy on the organ.

VAN HULSE, CAMIL: Ricercata Quasi Fantasia sopra B.A.C.H. (M. Witmark). A virtuosic piece of great difficulty, composed with phenomenal resource, and strikingly effective despite a harmonic idiom thickly encrusted with chromaticism.

VIVALDI, ANTONIO: Concerto in D minor. Arranged by Johann Sebastian Bach. Edited by E. Power Biggs. (H. W. Gray). The familiar orchestral Concerto Grosso, Op. 3, No. 11, in Bach's organ version, with scrupulous and minimal registration indications.

Other Organ Music

BACH, J. S.: Come Sweet Death. Arranged by John Klein, with Hammond and pipe organ registration. (Edward B. Marks).

BACH, J. S.: Sinfonia, Chorale, and Variation, from Cantata No. 4, Christ Lay in Death's Dark Prison. Arranged by E. Power Biggs. (H. W. Gray).

BALOGH, LOUIS L.: Processional. (J. Fischer & Bro.).

BRACHS, JOHANNES: Andante sostenuto, from Symphony No. 1. Arranged by N. Lindsay Norden. (Associated Music Publishers).

BIZET, GEORGES: Agnus Dei. Arranged by Gerard Alphenaar, with Hammond and pipe organ registration. (Edward B. Marks).

BOCCHERINI, LUIGI: Minuet. Arranged by John Klein, with Hammond and pipe organ registration. (Edward B. Marks).

HANDEL, GEORGE FRIDERIC: Prelude and Fugue, from the Eighth Harpsichord Suite. Arranged by William Pearson. (Novello).

HANDEL, GEORGE FRIDERIC: Suite from Water Music. Arranged by W. A. Goldsworthy, for organ and piano duet. (J. Fischer & Bro.).

KOUNTZ, RICHARD: A Shepherd's Prayer. (Galaxy).

LECUONA, ERNESTO: Andalusia. Arranged by Don Baker, with Hammond and pipe organ registration. (Edward B. Marks).

MARRIOTT, FREDERICK: The Cathedral at Night. (H. W. Gray).

MCGRATH, JOSEPH J.: Twenty-four Divertimenti. (J. Fischer & Bro.).

ROBERTS, MYRON J.: In Memoriam. (H. W. Gray).

SAXTON, STANLEY E.: Morning Song. (Galaxy).

TEMPLETON, ALEC: Suite Noel. (H. W. Gray).

Penguin Books Initiate Series of Pocket Scores

The new Penguin series of pocket scores, under the general editorship of Gordon Jacob, professor of theory, composition and orchestration at the Royal College of Music, in London, reflects the good taste and high standards of English book design in general. Although planned primarily for concert-goers and "amateurs of music," these scores will be equally useful to music students. The first three volumes contain Mozart's Symphony in G minor; Bach's Brandenburg Concerto No. 3, in G major; and Beethoven's Coriolan Overture and Egmont Overture. Each is provided

with a biographical sketch and an analytical note.

Although the editor expresses the fear, in his note on Mozart symphony, that his analysis may seem "dry and cold-blooded," it is actually nothing of the sort. On the contrary, there is a crying need for specific and technical analyses of this sort, instead of the usual wordy "appreciations" that are appended to scores. Mr. Jacob includes a paragraph about the transposition of the clarinet and horn parts in his introduction. A brief table of all of the transposing instruments, indicating the actual sounds, might well be included in each volume. The scores are admirably printed, in convenient pocket size. The measures are numbered, enabling the reader of the analyses to refer readily to the music; and the names of the instruments are printed down the margin of every page. If one word of correction is not amiss, it should be noted that Frank Howes, in his biographical sketch of Bach, in the Bach volume, situates Thuringia east of Saxony, whereas it is actually west of that province. R. S.

Miniature Scores

BERLIOZ: Symphonie Fantastique. Edition Eulenberg. (Peters).

BERLIOZ: Harold en Italie. Edition Eulenberg. (Peters).

BRUCKNER: Te Deum. Edition Eulenberg. (Peters).

BRUCKNER: Mass in E minor (1882 version). Brucknerverlag, Wiesbaden. (Peters).

BRUCKNER: Symphony No. 7 (original version). Brucknerverlag, Leipzig. (Peters).

GLUCK: Iphigénie en Tauride. Edition Eulenberg. (Peters).

SCHÜTZ: Die Sieben Worte Jesu Christi am Kreuz. Edition Eulenberg. (Peters).

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Music In A Liberal Arts Curriculum

By JOSEPH J. FIREBAUGH

EDUCATORS usually classify music with the fine arts rather than with the liberal arts. The fine arts are frequently regarded superciliously by those who have devoted themselves to the arts that are called liberal. Most chapters of Phi Beta Kappa, the honorary scholastic fraternity, specify in their by-laws long lists of courses that shall not be considered "liberal" for purposes of election to that organization. Schools and departments of music contribute largely to these lists; and many colleges and universities restrict severely the number of music courses that may be applied towards a bachelor of arts degree, the standard token of a liberal education.

The usual explanation for these restrictions is the argument that music is a technique rather than an intellectual discipline. Since instrumental training demands great manual dexterity and constant practice, academic people frequently consider the musician to be a sort of robot—a mere set of well-trained physical responses, of superior conditioned reflexes controlled by somewhat inferior intellectual equipment. Even though this may, unhappily, be an accurate description of some musicians, it may be worthwhile to examine some of the assumptions that underlie this general attitude.

Technique is admittedly a very important factor in music, whether to the performer, the composer, the theorist, or the critic. But, except in the mind of one who knows nothing at all about music, technique cannot be divorced from some sort of intellectual discipline. Anyone who suggests that it can should be challenged to master, let us say, the principles of twelve-tone theory as set forth by Arnold Schönberg. Let him approach the subject, moreover, without any previous introduction to musical theory. Within ten minutes, he will discover that a knowledge of the fundamentals of musical theory—in other words, a basic intellectual discipline in the subject—is necessary before he can proceed very far into a consideration of technical problems.

IT is particularly surprising that the intellectual aspects of music should be so often underestimated by men whose own fields require a rigorous technical training. The linguist, for instance, must master a complex and difficult technique. He may argue that his is an intellectual technique and that the musician's is not—that there is a "transfer of training" in his field that is lacking in music. The burden of proof, however, rests on him. Experience shows that the linguist is no less likely than the musician to withdraw into a world of his own making, to refuse to apply his acquired training in intellectual discipline in any field except his own. When he assumes that physical dexterity is all the musician acquires he makes the same sort of error the musician would make if he were to assume that the author of a scholarly article in the field of linguistics is no more than a moderately competent typist and an unusually good man with a pack of three-by-five cards—or if he were to imagine, with regard to another area of scholarship, that the research chemist is only competent to deal with retorts and Bunsen burners.

Another conclusion popular among

liberal-arts educators is that music is undisciplined and non-intellectual because it is highly emotional. This belief stems partly from misapprehensions regarding the Romantic temper of the nineteenth century. Certainly there was, during that century, a rejection of traditional formal demands, accompanied by a slackening of emotional restraint. But the argument that no formal or intellectual value attaches to the music of Richard Wagner—one of the most emotional of nineteenth-century composers—is as unsupported as the argument that there is no formal or intellectual value in the poetry of Walt Whitman. Both positions result from incomplete information and sheer dilettantism. The emotional qualities of Wagner's music and of his personal life did not render him incapable of thought; if he was no great philosopher in his own right, he was deeply concerned with the important philosophical speculations of his age. Bernard Shaw considered the ideas expressed symbolically in the Ring of the Nibelungs important enough to merit exegesis in his book, *The Perfect Wagnerite*; whether or not his interpretation is wholly acceptable, Wagner at least merits intellectual examination as much as any other Romantic artist—as much, for instance, as Percy Bysshe Shelley, who has received unending attention from academicians devoted to liberal education. The emotional content of Shelley's poetry has not led scholars to deny the existence of formal values or intellectual power in it.

THE history of music in any period provides a real reflection of the spirit of its time. The fact that there is a large subjective element in music, the fact that it is not easy to dot the i's and cross the t's of what music is saying, has led the academician to assume that it is saying nothing. Because it is difficult to define emotional states in purely statistical terms, he supposes that they cannot be discussed seriously. He restricts the operation of the intellect to what are, to him, demonstrably intellectual problems. In other words, he confines himself to the prose of life. Yet an understanding of the spirit of an age demands the perception of its characteristic emotional states—of its beliefs, aspirations, and affections. Music carries this perception beyond the point at which literal definition and analysis stop.

Unhappily, the men whose understanding of music is confined by prejudices such as those outlined above consider themselves the protectors of liberal education. The so-called liberal educator today appears to forget that music was included in the basic quadrivium of the medieval education, and was, indeed, regarded as the crown of all science. Even Francis Bacon, who classified music as "voluntary," was willing, because it was the handmaiden of mathematics, to concede it a fairly liberal position. Bacon at least recognized the foundation of music in physical law. But in derogating it as voluntary he helped to provide cause for its later exclusion from the liberal curriculum—an exclusion that is invalid, as we are now coming to see, because of the intellectual nature of musical theory, and because of the insight music provides into complex individual and social feelings.

If liberal education is to be genuinely liberal it must be inclusive rather than exclusive—inclusive of all men who can respond to it, and inclusive of all subject matter that contributes to the freedom of the human spirit. Perhaps the word "general" will replace

the word "liberal" as applied to this sort of education. This would not be altogether fortunate. "Liberal" is the right word to identify education designed to free all men; but the word has been much abused, and a substitute may be desirable.

IT is not for the sake of the musician that it seems desirable to urge the inclusion of music in the program of general education. A professional degree in music, rather than a bachelor of arts degree, is the normal goal of the musician. My concern is with the place of music in general education—with an introduction to music that can and should be provided for all students.

The intellectual aspects of music have been emphasized primarily because they have so often been explicitly and implicitly denied by academic faculties in the assessment of the value of music courses. Actually, for the average student, an entirely technical approach to music would not seem to be the most productive, or, for that matter, most intellectually satisfying within the framework of general education. For the student who already possesses some musical background, it may be legitimate to ask that he learn to understand and recognize the sonata-allegro form. But to ask a student who has little or no previous musical background—who perhaps does not even like as yet to listen to music—to begin with the formal qualities of music is a questionable exercise. In a sense, it is easier to teach or learn the form of a Shakespearean sonnet than to learn to respond to the involutions of its meaning; but it does not follow that the student who has learned to describe the form of the sonnet is equipped to understand its emotional and intellectual force. Similarly, a musical beginner, listening to a Beethoven symphony, is not likely to be greatly aided by a knowledge of the externals of the musical form. And conversely, even though he fails to recognize the entrance of a new theme, the theme may still make its effect on him.

The reason, I suspect, for the wide popularity of superficial formal analysis as an approach to music is its ready teachability. Formal analyses can be talked about and tested objectively; but music, however formal it may be, however intricately technical its theory, is as resistant to narrow categorical analysis as is the stuff of which poetry is made. In the liberally educated man, intellect and emotion are not mutually exclusive. One can help the other; the intellect takes account of and encourages the sensibilities, but the sensibilities must be quickened if intellectual understanding is to become complete.

MUSIC cannot be taught by talk alone, any more than can literature or mathematics. If its fullest liberalizing aspects are to be cultivated, it has to be played, and played, and played again—until the student himself develops an apprehension of its meaning. It is difficult to find time for this in the American academic system of credits and double-entry bookkeeping. Yet time must be found, even if its full extent has to be concealed from the registrar.

Nevertheless, many aspects of music can properly be talked about—quite enough to satisfy anyone that the subject entails genuine intellectual endeavor. The teacher can, for example, undertake the very difficult task of trying to specify in words the complex synthesis of feeling and idea in a good

musical composition. At its best, this effort can produce critical results of a high order—intellectual perceptions quite as acute as those precipitated by discussions and analysis in any other field. The critical activity at its best can develop both the intellectual faculties and the emotional awareness of the students. The teacher's own contribution, however, is less important than his success in enabling the student to express his own attitudes.

Of great importance in liberal education is the consideration of music in relation to the spirit of the time in which it was written. The music of Mozart can tell some students more about the eighteenth century than an unillustrated study of the philosophy of the enlightenment possible could; for them, Mozart's music, with its perfection and formal clarity, provides associations with dominant ideas of the period. For other students Mozart may best be approached as one of many manifestations of a *Zeitgeist*. In either case, Mozart's music helps the student form an integrated picture of the culture of that era. To present this picture at the expense of the emotion of Mozart's music would be as grave an error as to present the music at the expense of the ideas of the age. We must never forget that a liberal program should treat emotion and reason as supplementary to one another, that it is concerned with the whole man.

A DANGEROUS teaching method, and one to be avoided, is the approach to music through programmatic works, or, worse still, through providing a program for composition that have none beyond the state of mind they set up within the listener. Positive results may seem to accrue from this method at first; but it sets up false expectations. It causes students to seek a literary interpretation for every phrase of music. It often leads to the formation of false bases of appreciation for inferior music—and to the expectation, in superior music, of something the music is not designed to provide.

This objection may appear inconsistent with my position that music can be taught as an expression of the *Zeitgeist*. It would be inconsistent if elaborate and detailed programmatic descriptions, relating their music to specific ideas were available for the work of all the major composers. The fact that the composers provided no such programs, except in a few specific cases, demonstrates that music fails to reflect its age, but that it reflects it completely rather than in detail.

Some music educators would like to extend musical experience to all students by establishing required courses in musical appreciation. The impracticability of this scheme seems to me evident. It is doubtful that such a required music course could run the gantlet of student vocational demands and administrative objection to "frills." Even if it could, the course would be successful only if it were taught by an instructor who could demonstrate that music is an integral part of life, not a detached and somewhat precious cultural phenomenon. Such rare teachers inevitably know a great deal about other matters than music; for they are aware that culture is an integral whole rather than a system of mutually exclusive cells of knowledge. The courses such men teach are not merely music courses. Music, literature, philosophy, and art all contribute to an understanding of human culture, to the development of thoughtful sensibility on the part of the student.

Joseph J. Firebaugh is a member of the department of the humanities at the University of Florida.

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EDUCATION in NEW YORK

Nevada van der Veer, well-known contralto of oratorio, concert, and opera, has reopened her New York studio, at 58 W. 58th Street, after serving for the past fifteen years as head of the voice department at the Cleveland Institute of Music. Her pupils include Nell Tangeman, Mary van Kirk, Robert Marshall, and Madge Phelps.

The New School For Social Research has announced ten lecture courses in music and nine music workshops for the coming academic year, beginning Sept. 26. Among them will be a seminar in composition, conducted by Henry Cowell, Ernest T. Ferand, and Herbert Zipper, in which visiting musicians will participate.

The American Theatre Wing professional training program will offer two new courses in operatic acting—modern characterization in traditional opera, and operatic stage movement—as well as a course in dance notation, in its fourteenth term, beginning Sept. 14 and ending Nov. 22. The courses will be given by Lillian Foerster, Gunda Mordan, and Alwin Nikolais.

Olga Eisner pupils now active in the opera and concert fields include Conchita Gaston, mezzo-soprano, who will make her debut with the New York City Opera this fall; Lilly Windsor, who will spend the current season with the Royal Opera in Rome; Mimi Benzell, who will appear at the Metropolitan Opera and in concerts; Louise Burge, winner of the Rosenwald Foundation award; Martha Wright; Beverly Lane; Ruth McVayne; Jeanne Privette; Beverly Shearer; Peggy Lee Whiting; Nanette Marchand; and Carmen Conger.

Leon Cortilli, vocal coach of Stanley Jaworski, has announced that the tenor sang the role of Jenik, in The Bartered Bride, at the second National Opera Festival, in Milwaukee.

Robert Tabori, voice teacher, will reopen his New York studio on Sept. 12, following his return to the city.

Edwin Hughes' summer master classes here and at Winthrop College included recitals by Dorothy Bullock, Mary King, Carolyn Stanford, and Edwin and Jewel Bethany Hughes. After the end of the courses, Mr. and Mrs. Hughes left for Europe. Following their return, on Sept. 24, Mr. Hughes will hold monthly teaching sessions in Washington, D. C., and will conduct classes at the South Carolina State College, and in Charlotte and Greensboro, in addition to his regular New York class.

Frank La Forge and Ernesto Berumen presented their second summer musicale at their studios on July 15, in which Gloria Laird, Frank Hawkins, Pearl Keller, Rita Haaser, Ralph Quist, and Rosa Canario, all pupils of Mr. La Forge, participated. Thomas Mullady, pianist, a pupil of Mr. Berumen, was the accompanist. Among students at the studio now active in the concert field are William Van Zandt, baritone, who appeared with the Toronto Philharmonic, under Sir Adrian Boult, on June 30, and William Schoonmaker, pianist, who was soloist with the Port Jervis Symphony recently.

Suzanne K. Gussow, teacher of violin, recently presented eight of her pupils in a recital in Steinway Concert Hall, with Miss Gussow and Velma Rooke as accompanists. Taking part were Yolande Rubino, Ari Sherman, David Janov, Dorothy Toth, Barbara Rooke, Edward Holzer, Roland Vamos, and Jennie Jatowska.



James A. Bresch
Nevada van der Veer

OTHER CENTERS

The University of Utah summer festival came to a close on July 22, with a program of choral music, conducted by Peter J. Wilhousky, that included Randall Thompson's The Peaceable Kingdom and Rachmaninoff's Vesper Service.

The Connecticut School of Music is offering fifteen scholarships, totaling \$3,500, both for private instruction and for study in courses leading to the music diploma, according to an announcement by Victor Norman and Marie Blanchette, directors of the school. Information may be obtained from the school, at 202 Pequod Ave., New London, Conn.

The Kansas City Conservatory of Music summer session included a series of five lecture recitals by Olin Downes, music critic of the New York Times, and Victor Labunski, director of the conservatory. A violin workshop and round-table discussions were held by Harold Berkeley, violinist.

The Philadelphia Conservatory has engaged Agnes Davis, soprano, as a member of the voice faculty.

Cornell College, Mount Vernon, Iowa, has announced the appointment of Paul Blair Beckhelm as director of the conservatory of music.

The University of Denver has named Roger Dexter Fee professor of music and assistant director of the Lamont school of music.

The Peabody Conservatory of Music has appointed Ray Still, former first oboist of the Buffalo Philharmonic, as instructor in oboe. Mr. Still will also serve as first oboist with the Baltimore Symphony.

The University of Kansas City presented the first program by its opera workshop on July 14, under the musical direction of Hans Schwiager. The university also sponsored two recitals by Mack Harrell, baritone, and a Chopin memorial program by Carl Friedberg, pianist.

The National Association of Teachers of Singing summer workshop, held at Indiana University from Aug. 8 to 12, was attended by approximately sixty members, representing seventeen states. Courses were given in the psychological approach to voice training, the physics of sound, and phonetics.

The University of Illinois trio-in-residence during the summer semester, the Krauter Trio, gave a series of concerts in which they presented works by Tansman, Piston, Turina, and Ravel, as well as trios from the standard repertoire. The members of the trio also appeared as soloists in Beethoven's

(Continued on page 37)

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EDUCATION in CHICAGO

The University of Chicago has scheduled a series of twelve concerts during the 1949-50 season. Guest artists will include Maggie Teyte, soprano; the Loewenguth Quartet; the Krasner Chamber Music Ensemble; Gabor Rejto, cellist; Adolph Baller, pianist; Martial Singher, baritone; and Andzia Kuzak, soprano; Ralph Kirkpatrick, harpsichordist; Alexander Schneider, violinist; Jacob Lateiner, pianist; The New York Quartet; and the Galimir Quartet. The seven concerts beginning Jan. 13 will be devoted to the music of Bach, in commemoration of the bicentenary of the composer's death. The university has also announced that Otto J. Gombosi, Hungarian musicologist and authority on Renaissance music, will join the faculty this fall, and that Richard E. Vikstrom, organist and conductor, has been appointed director of music at Rockefeller Memorial Chapel of the university.

The Roosevelt College school of music has established a string quartet-in-residence composed of four members of the school's faculty—Herman Clebanoff and Morris Morovitsky, violinists; Harold Klatz, violist; and Karl Fruh, cellist. New appointments to the faculty include Morris Gombosi, professor of violin; Vitaly Schnee, guest instructor in piano; Helen Schwin, associate professor of music education; Robert Reuter, associate professor of organ and choral music; and Robert Lindemann, instructor in clarinet.

The Metropolitan School of Music will sponsor a four-week course in singing, under Martial Singher, beginning Sept. 19. Both classes and individual lessons will be available.

The American Music Conference has prepared a sound slide-film in color, called Moving Ahead With Music, as a guide to local organizations interested in fostering music. Available on a free loan basis to all local groups, the film outlines the basic importance of music in the community. Further information may be obtained by writing the conference, at 332 South Michigan Avenue, Chicago 4.

Mu Phi Epsilon, national music sorority, held its national council meeting here from July 2 to 4, with Margaret Wible Walker, national president, presiding. Appropriations were made for various projects at the school of music at Gad's Hill Settlement Center in Chicago, sponsored by the sorority; for the McDowell Colony; and for the National Federation of Music Clubs. In addition, the council set aside \$500 to be used for awards and scholarships. Tentative plans were approved for the 1950 Mu Phi Epsilon convention, to be held in Seattle, Wash., with Eleanor Hale Wilson, of Seattle, as chairman.

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OTHER CENTERS

(Continued from page 36)

Triple Concerto, given on Aug. 9 by the University Orchestra, directed by Paul Rolland.

Ball State Teachers College, in Muncie, Ind., sponsored its Third Annual Chamber Music Festival during the three weeks ending July 14. Appearing in the festival were Carl Fuerstner, pianist, conductor, and director of the opera department of the Eastman School of Music; and the college's trio-in-residence—Eugene Phillips, violinist; Melvin Berger, violist; and Tom Akeley, cellist. The trio was assisted by Mary Louise Nigro, flutist of the college staff.

The Community Arts Council of Vancouver will sponsor its first Symposium of Contemporary Canadian Music, to be held from Feb. 12 to 14. The project will be supervised by Jacques Singer, musical director of the Vancouver Symphony. Canadian composers are invited to submit works for performance and to participate in the discussions that will follow each concert.

J. Herbert Swanson, director of the voice department at Michigan State College, took several of his pupils to Rome for summer study with Bernard de Murro, Mr. Swanson's former teacher.

Louisiana State University presented four programs in its sixth Festival of Contemporary Music. One of the programs, consisting of works by eight Latin American composers, was repeated in connection with a festival of South American Music at International House, in New Orleans, presented in association with Tulane University, Newcomb College, and Loyola University.

The Los Angeles Conservatory of Music and Arts presented two performances of Mozart's The Magic Flute on Aug. 19 and 20. Wolfgang Martin conducted.

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CONTRALTO IN THE BLUE GRASS

Eula Beal, contralto, and her accompanist, Irving Owen, take leave of Hammond L. Kington, president of the Hopkins County Civic Music Association, and Mrs. Kington, following a concert given in Madisonville, Kentucky

New Robin Hood Dell Regime Finishes Successful Summer

ON Aug. 4, the Robin Dell closed one of the best seasons of its long history. The Dell came out so well financially that there was no doubt left in the minds of the directors or of the public that the project should be continued next season.

On July 19, William Steinberg conducted an all-orchestral program that opened with a virile interpretation of Brahms' Fourth Symphony, in which he once again revealed his substantial musical understanding. The second half of the program, except for the Prelude to Act III and the Dance of the Apprentices from Wagner's Die Meistersinger, was devoted to five works by Johann Strauss—the Overture to Die Fledermaus, the Pizzicato Polka, Perpetuum Mobile, the Tritsch-Tratsch Polka, and the Emperor Waltz.

Sigmund Romberg was the next guest conductor, and gave a program of selections from operettas. The soloists were Kirsten Kenyon, soprano, and Gene Marvey, tenor. Such composers as Nicolai, Lehar, and Strauss dominated the scene; and after intermission Mr. Romberg and soloists presented some of his own works—among them the first performance of a piece called American Humoresque. Miss Kenyon and Mr. Marvey sang in proper operetta style such favorites as One Kiss, Lover Come Back to Me, Stout-hearted Men, and, as a duet, Wanting You.

A large crowd of 13,000 turned out to hear Duke Ellington and his band on July 25. The staid old Dell was turned into a jump and jive spot—with a little sentimental blues and bebop thrown in—much to the delight of the city's jazz devotees. After intermission, Mr. Ellington's band was joined by the full Dell Orchestra, under the direction of Russ Case, and Mr. Ellington turned to the piano for the remainder of the program.

July 28 brought Jascha Heifetz as violin soloist, with Mr. Steinberg again on the podium. Mr. Heifetz's tone displayed the warmth and universality of appeal that, together with his impeccable technique, have made him one of the Philadelphia public's favorites. He was heard in the Tchaikovsky Violin Concerto in D major, and Mr. Steinberg deftly led the Dell Orchestra through Mozart's Symphony in G minor, K. 550, and Debussy's La Mer.

Two members of the Metropolitan Opera—Leonard Warren, baritone, and Eleanor Steber, soprano—contributed an evening of thrilling singing and impressive artistry. Alexander Hilsberg conducted the Overture to Mozart's Don Giovanni and the Overture to Verdi's The Sicilian Vespers. Mr. Warren demonstrated a remarkable voice that was at his command at all times. He was heard in Il balen, from Il Trovatore, and in Eri tu, from Un Ballo in Maschera; and he joined forces with Miss Steber in duets from Verdi's Simon Boccanegra and Puccini's Tosca.

Miss Steber's voice has grown rounder and more secure, and she gave musically interpretations of Ernani involami, from Ernani, and Pace, pace, mio Dio, from La Forza del Destino.

Mr. Hilsberg presented an all-Tchaikovsky program on Aug. 2, and gave devoted performances of the Fifth Symphony, the Nutcracker Suite, and the Capriccio Italian.

A record-breaking crowd turned out for the last concert of the season—on Aug. 4—and they were well rewarded. José Iturbi, who appeared in the dual role of conductor and piano soloist, was in excellent form. Grieg's A minor Concerto was possibly not the best choice to conduct from the keyboard, but it rated high in popular appeal. Liszt's Hungarian Fantasia was given its proper quota of pianistic fireworks, and left the audience clamoring for more; Mr. Iturbi obliged with several encores.

The men of the orchestra, speaking through their representative, Benjamin Sharlip, congratulated and thanked Fredric R. Mann, president of the Robin Hood Dell Association, for the changes and improvements he had brought about, and Mr. Mann, after thanking the orchestra men, the board of directors, and the city officials for their co-operation, promised an even better season next year.

JANE L. DIEDERICHS

Edward B. Marks Names Fishbein General Manager

Lawrence Fishbein has been appointed general manager of the Edward B. Marks Music Corporation, in charge of all office, copyright, royalty and general matters. He succeeds Simon Sheffler, who died suddenly on Aug. 3.

Portland Symphony Cancels Cancellation

PORTLAND, ORE.—Following the cancellation of the 1949-50 season of the Portland Symphony in June, due to lack of financial support, the board of directors accepted an offer by the members of the orchestra to accept instead of salaries a division of box-office receipts and broadcasting fees. James Sample, conductor of the Honolulu Symphony, and former associate conductor of the San Francisco Symphony, was chosen both by the directors and the orchestra members as conductor for the coming season. Only ten concerts instead of the scheduled eighteen will be given, and only three bi-monthly rehearsals will be held.

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MTNA Convention

(Continued from page 22)

tenhouse, L. H. Brammer, and Paul R. Farnsworth, all of Stanford University. The last-named presented a survey of tastes in music, based on tests of professionals and laymen. Walter Hodgson, of North Texas State College, Denton, Texas, talked on Absolute Tempo, defending its existence against some skepticism.

IN the Audio-Visual section, Mr. Nickerson cited the University of Nebraska as a top experimental station for the use of audio-visual aids. Lee Lykins, of the Alameda County School, Oakland, deplored the practice of requiring teachers to teach many instruments, and suggested that, where such conditions must exist, films may be useful to supplement the teacher's limited knowledge of any one instrument. Josephine Murray, of Santa Barbara, California Western Chairman for the Music Educators of Films, evaluated the media; Boyd Rakestraw, of the University of California, in Berkeley, told of various methods, and Vince Hiden, of RCA, Hollywood, discussed recording problems. Visitors to the session were Adrian Michaelis and Cecile Creed, of the Standard School Broadcasts.

Henry Cowell, composer, came from New York to take charge of a Latin-American session, which provided the chief disappointment of the week because the Latin-American representatives did not arrive. Mr. Cowell and Juan B. Rael, of Stanford University, carried on bravely for a small audience.

Many meetings dealing with voice, community music, school music, and theory had to be missed because of program conflict, always a problem at these conventions. In one theory session, an argument was said to have developed over the Juilliard School's dropping of theory from its curriculum. The practice was deplored by representatives of other schools. There were meetings by the National Association of Schools of Music, National Association of Teachers of Singing, American String Teachers Association, American Musicology Society, Northern California Chapter of the Music Library Association, the Accordion Teachers Guild, the American Matthey Association, and the sororities—Sigma Alpha Iota, Mu Phi Epsilon, and Phi Beta. Many of these were worked into the convention program, others were supplementary.

Several personages familiar to other convention scenes dignified this one, among them Raymond Kendall, of the University of Southern California, in Los Angeles, who received a life membership to the Arizona Music Teachers Association at the banquet; Charles M. Dennis, president of the Music Educators National Conference, and director of music in the San Francisco Schools, who presided at school music sessions; Warren D. Allen, of Stanford University, who figured in Library Resources programs; Max Lewen Swarthout, dean emeritus of the school of music at the University of Southern California, who spoke nostalgically of the past; and Abe Pepinsky, popular string teacher of Haverford, Pa., who was listed on no program but who supplied many sessions with a concluding word in behalf of the love for the art of music.

G. Ricordi & Company Elects Corporation Officers

After the return of its properties by the Office of Alien Property of the Department of Justice, the stockholders and directors of G. Ricordi & Company held a meeting in June and elected the following officers: Camillo Ricordi, president; Franco Colombo, treasurer; and Renato Tasselli, secretary and managing director.

Roger Hall Named Fort Wayne Manager

FORT WAYNE, IND.—Roger Hall, who formerly served as promotion manager for the Mertens, Parmelee



Roger Hall

and Brown division of Columbia Artists Management, Inc., resigned his position early in August to accept the position of manager of the Fort Wayne Philharmonic. He will assume his new duties in Fort Wayne with the opening of the 1949-50 orchestral season. The position of promotion director for Mertens, Parmelee and Brown, Inc., left vacant by Mr. Hall, was assumed by Tate Irvine.

Milwaukee Presents National Opera Festival

MILWAUKEE.—On Aug. 4 and 5, the Milwaukee County Park Commission presented its Second National Opera Festival, at the Washington Park Temple of Music. The programs of the two evenings included scenes from Smetana's The Bartered Bride, Wagner's Tannhäuser; Leoncavallo's Pagliacci; Verdi's La Forza del Destino, and Rigoletto; Gian-Carlo Menotti's The Old Maid and The Thief; and Strauss' Rosalinda. These were conducted by Nicolai Malko, Victor Alessandri, John Anello, Heinz Roemheld, Victor Hammond, and Leo Kopp. The singers included Frederick Jagel, Leona Scheunemann, Elizabeth Benson Guy, Earl Thiel, Santa Viasta Stolin, Frank Guarrera, Alfonso Carone, Ray Wolanely, Kathryn Oaks, Max Niggemeier, Anita Eagandria, Roy Wilde, Sue Hanson, Thomas Perkins, Marian Bennett, Robert Anderson, Beverly Bowser, Lucille Kailer, E. Charles Pester, and Virginia Tinker. John T. Wolmut was the stage director. The Florentine Opera Chorus, trained by Mr. Anello, who founded the festival, participated, and the ballet was provided by the New York Conservatory of Dance.

The series of eight concerts in the twelfth season of Music Under The Stars, at the Temple of Music in Washington Park, came to a close on Aug. 16, with a program given by Carroll Glenn, violinist, and Eugene List, pianist. Jerzy Bojanowski conducted the orchestra and chorus. The concerts began on June 26, with Eileen Farrell, soprano, as soloist under Mr. Bojanowski. Succeeding soloists were Walter Cassel, baritone, on July 7; Winifred Heidt, contralto, with Walter Hendl conducting, on July 12; Camilla Williams, soprano, and Lawrence Winters, baritone, on July 19; Polyna Stoska, soprano, with Max Reiter as guest conductor, on July 29; Eugene Conley, tenor, with Alfredo Antonini as conductor, on Aug. 2; and Thomas L. Thomas, baritone, with Victor Alessandri as guest conductor, on Aug. 9.

ANNA R. ROBINSON

Soloists Scheduled For Vancouver Concerts

VANCOUVER, B. C.—Plans for the 1949-50 subscription season of the Vancouver Symphony were announced recently. Soloists will be Claudio Arrau, Sidnev Foster, Jan Cherniavsky, and Alexander Uninsky, pianists; Joseph Fuchs, violinist; and Jasha Davidoff, bass. The newly-formed Vancouver Symphony Chorus will participate in presentations of Mendelssohn's Elijah, Brahms' A German Requiem, and Moussorgsky's Boris Godunoff. Jacques Singer has been re-engaged as musical director.

Grant Park

(Continued from page 23)

Race-Track Galop. Eventually, even this bombastic music proved too weak for the Shriners' competition, and the concert ended abruptly.

That interlude was forgotten the following week, when Alfredo Antonini revitalized tunes from Allegro, Oklahoma!, Carousel, South Pacific, and State Fair, in a Rodgers and Hammerstein program. Lois Gentile, mezzo-soprano; Morton Bowe, tenor; Bruce Foote, baritone; and Miss Ayars were the vocal soloists.

Frances Magnes was a brilliant violin soloist in Lalo's Symphonie Espagnole on July 27, under the baton of Paul Breisch, who also conducted Mozart's Symphony in B flat, K. 319, and Tchaikovsky's Fourth Symphony. Miss Magnes returned on July 29 in the Chausson Poème and the Bruch First Violin Concerto.

On July 30 and 31, Mr. Breisch presented another of his operatic programs (which are the Grant Park audiences' favorite fare) with an English version, by George Houston, of Verdi's La Traviata. Frances Yeend was happily a Violetta too sonorous for a consumptive; Jon Crain, as Alfredo, exhibited good vocal resources but insufficient microphone technique; and Louis Sudler was a worthy Germont père.

A 21-YEAR-OLD Polish pianist from Philadelphia, Jacob Lateiner, made his Grant Park debut on Aug. 3 and 5 as soloist under Antal Dorati, in Tchaikovsky's B minor Concerto and Chopin's E minor Concerto, but Dimitri Mitropoulos' successor with



TEXAS CONCERT ASSOCIATION ENTERTAINS

A luncheon given for Marisa Regules, pianist, and Walter Cassel, baritone, by the El Paso, Tex., Community Concert Association. Seated: Mrs. Hayden, Miss Regules, Mrs. Fernandez, Mrs. Falonur, and Mrs. Yarbrough. Standing: Stewart Willie, Mrs. Hutchinson, Boyd Ryan, Mrs. Johnson, and Mr. Cassel

the Minneapolis Symphony attracted more plaudits with his repetitions, on Aug. 6 and 7, of Verdi's Requiem, which he had conducted in 1948 on the lakefront. Norman Scott, bass, was the only new soloist; Frances Yeend, soprano; Winifred Heidt, contralto; and Gabor Carelli, tenor, were back, as was the Indiana University Chorus. The great choral work again was one of the principal artistic successes of the band-shell season, drawing new suggestions that it be per-

formed as an annual event. Mr. Dorati started his second week, on Aug. 10, with an all-Wagner program, and closed it, on Aug. 12, with Respighi's recently overworked The Pines of Rome.

Leo Kopp took up the baton Aug. 13 and 14 for the last week-end novelty of the year, a concert version of Johann Strauss' The Gypsy Baron, in a new English translation by Ruth and Thomas Martin. Brian Sullivan was Sandor; Gerald L. Smith, the Count; Miriam Stewart, Czippa; Reinhold Schmidt, Zsupan; Flora Palma, Arsena; Marguerite Piazza, Saffi; John Sauer, Ottokar; and Harold Brindell, Homonay.

Dallas Completes Season of Operettas

DALLAS.—On Aug. 28, the ten-week season of Dallas summer operetta performances ended with the final performance of Show Boat, which had played for two weeks, with Carol Bruce and Hal Leroy heading the cast. The only other operetta to enjoy a two-week run was Up in Central Park, which had opened the season, with Kenny Baker, Beverly Janis, and Helen Gallagher.

Other operettas given during the season included Rose Marie; Bloomer Girl; Look, Ma, I'm Dancing; Bitter Sweet; Pal Joey; and The Chocolate Soldier. Artists who participated included Polyna Stoska, Marion Bell, John Raitt, Nanette Fabray, Lauren Welch, Kaye Ballard, Leonard Claret, Arthur Partington, Patricia Bright, Katherine Sergava, Ilona Massey, Robert Rounseville, Shannon Bolin, Vivienne Segal, Georgia Tapps, and Dink Freeman. The productions were sponsored by the State Fair of Texas, Charles R. Meeker, Jr., manager. Lehman Engel was the musical director; Roger Gerry was in charge of the productions; and Von Hamilton was the choreographer.

MABEL CRANFILL

C. David Hocker Named Colston Leigh Assistant

W. Colston Leigh announced recently that C. David Hocker had joined his management as executive assistant. Mr. Hocker and Mr. Leigh will work together in developing plans for the expansion of the Leigh Bureau's concert activities. Before joining the Leigh organization, Mr. Hocker served as vice-president of the James A. Davidson Management, Inc., for two years, later moving to the William Morris Agency. From 1939 to 1949, Mr. Hocker was general manager and secretary of the board of the Robin Hood Dell Concerts, in Philadelphia. In 1938, he founded the Philadelphia Opera Company.

Henry Mazer Leads Oglebay Park Concerts

WHEELING, W. VA.—Amparo and José Iturbi presented a program of two-piano music in Oglebay Park on Aug. 1, including works by Falla, Mozart, Infante, Chopin, Chabrier, Gershwin, and Clarence Chambers. The orchestral programs at the park began on June 19, with a concert by the Wheeling Youth Symphony, under Stefano R. Ceo, in which Alex Young Maruchess was soloist in a Stamitz concerto for viola d'amore. Due to rain, the following concert of the Youth Symphony was held at Triadelphia High School on June 27. Claude Pedicord was the harp soloist in Ravel's Introduction and Allegro.

On June 30, its twentieth anniversary, the Wheeling Symphony, under Henry Mazer, presented a program of music by Bach, Brahms, and Beethoven at Oglebay Park. Kurt Adler, chorus master of the Metropolitan Opera, conducted the initial portion of the orchestra's concert on July 14, and Mr. Mazer led the final portion, with the Pittsburgh Downtown Choral assisting. On July 21, Ellen Faull, soprano, was the soloist; and on July 28, Lillian Kallir was soloist.

The Tuesday-night summer series at the park has had as guest artists The Ambassadors of Song, on July 12; and Ferrante and Teicher, duo-pianists, and Irene Hawthorne, dancer, assisted by Kurt Adler, pianist, on July 19.

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VAUGHAN WILLIAMS: Symphony No. 6, E minor, and Fantasia on Greensleeves. New York Philharmonic-Symphony, Leopold Stokowski conducting. (Columbia MM-838, 4 discs.)

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and to re-assess their valuations of it. The emotional sincerity and impact of the music are undeniable. Its declamatory style reminds one of Sibelius. But repeated hearings intensify the conviction that for all its brilliance, much of the symphony is weak and uninteresting, and that its musical materials are not of the best. Only in the Epilogue does Vaughan Williams sustain a seamless line of development. There, he rides himself entirely of the bombastic mood which obtrudes in the earlier parts of the work. Mr. Stokowski has a field day in the opening movement, with its smashing climaxes and heavy orchestration, but he treats the later sections more carefully. His tempo for Greensleeves makes the old tune sound like a funeral march. R. S.

VIVALDI: Concerto Grosso, G minor, Op. 3, No. 2. Orchestra of the Maggio Musicale Fiorentino, Antonio Guarnieri conducting. (Capitol-Telefunken.)

Here is a superbly finished and uplifting performance of a noble masterpiece. The playing of the orchestra of the Maggio Musicale Fiorentino and the conductor's truly elevated and vibrant treatment of a score that is one of the treasures of concerto grosso literature make this revelation of Vivaldi a thing to treasure. In its technical aspects, moreover, the recording takes a high place. H. F. P.

MY ENCORES. Bidu Sayao, soprano; Milne Charnely, pianist. (Columbia.)

This somewhat featherweight assemblage of light songs and sentimental melodies, from Latin America, Spain, France, England, and the United States, is presented with such enchanting vocalism by Miss Sayao that all criticism of her choice of "encores" is forestalled by the artistry with which she makes them worth listening to. C. S.

SCHUBERT: Piano Quintet, A major, Op. 114 (Forellen Quintet). Franz Rupp, piano; Wilhelm Stross, violin; Valentin Härtl, viola; Anton Walter, cello; Ludwig Jaeger, double bass. (Capitol-Telefunken, 4 discs.)

A delectable recording, from every point of view. Perhaps its most remarkable feature is the remarkable balance and fidelity of the sound. All of the instruments blend and the listener hears the performance, as he would in a concert hall, with no sense of microphones or of interferences with the natural sound. Mr. Rupp keeps the piano part crisp and light, and the string players perform impeccably. Yet the technical excellence of the performance has not inhibited its spirit. The playing is full of buoyance and charm. R. S.

WEBER: Recitative and aria, Wie nahte mir der Schlummer, from Der Freischütz. Ljuba Welitch, soprano; Philharmonic Orchestra, Walter Susskind conducting. (Columbia 72777-D, 1 disc; Long Playing 3-102.)

The first available domestic release by Ljuba Welitch, who, in February, made a distinguished Metropolitan debut as Salome, is a superior interpretation of Agathe's Prayer, sung with deep feeling, fine musicianship, and magnificent vocal line and security. C. S.

JOHANN STRAUSS: Blue Danube Waltz; Tales from the Vienna Woods. Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia: 78 rpm, MX-315; 33 rpm, ML-2041, with Strauss Overtures.)

The rich resources of Mr. Ormandy's orchestra are effectively employed in the interests of two of the most permanently rewarding Strauss waltzes. C. S.

REGER: Four Tone Poems after Böcklin: Der Geigende Eremit (The Fiddling Hermit); Spiel der Wellen (Play of the Waves); Die Toteninsel (The Isle of the Dead); Bacchanal. German Philharmonic Orchestra of Prague, Joseph Keilberth conducting. (Capitol-Telefunken, 3 discs.)

American music-lovers hear very little of the music of that erratic genius, Max Reger. Occasionally, the Variations and Fugue on a Theme of Mozart are played by one of our orchestras; organists sometimes include a Reger work on their program; Rudolf Serkin has championed the Variations and Fugue on a Theme of Bach and the Piano Concerto, and Adolf Busch the Violin Concerto. But to most of the American public Reger is merely a name.

This recording of the tone poems after Böcklin should help the cause of Reger in this country, although they do not represent him at his very best. The variations and fugues for orchestra on themes by Hiller, Mozart and Beethoven (this last originally a two-piano work) and the Sinfonietta are all more compact and vigorous. Nevertheless, Reger's mastery as a harmonist and introspective power come to the fore in these poems. The Fiddling Hermit is an excellent piece of pseudo-medievalism, dated to modern ears, but well done; the Play of the Waves is harmonically fascinating; and Reger's Isle of the Dead is quite as affecting as Rachmaninoff's. Only in the Bacchanal does the composer become banal. His musical orgy evokes beer and pretzels rather than Grecian wine. The German Philharmonic Orchestra of Prague plays the tone poems brilliantly, if somewhat coarsely at times. This is a recording which all open-minded music-lovers should investigate. R. S.

LEHAR: Excerpts from The Merry Widow, The Count of Luxembourg, and Paganini. Anita Gura, Martina Wulf, and Elisabeth Schwartzkopf, sopranos; Hugo Welfing, Peter Anders, and Rupert Glawitsch, tenors; Orchestra of the State Opera House, Berlin; Orchestra of the German Opera House, Berlin, conducted by Hansgeorg Otto; Chorus of the Berlin State Opera House and Berlin Philharmonic Orchestra, conducted by Hans Schmidt-Isserstedt. (Capitol-Telefunken ECL-2501, 3 discs.)

Solos and duets from three Lehar operettas, set forth with spirit and friendly sentiment. Though all the singing is good, the best is offered by Elisabeth Schwartzkopf and Rupert Glawitsch in the excerpts from Paganini. C. S.

STRAUSS: Don Juan, Tchaikovsky: 1812 Overture. Amsterdam Concertgebouw Orchestra; Willem Mengelberg, conductor. (Mercury.)

Two famous Mengelberg performances coupled on a long-playing record and acoustically improved in the transfer from 78 to 33 1/3 rpm. C. S.

DEBUSSY: La Mer. Brussels Radio Symphony, Franz André conducting. (Capitol-Telefunken: 78 rpm, ECL-8006.)

Mediocre in interpretation and engineering technique. C. S.

PAGANINI: Caprices Nos. 9, 13, 15, 14, 24, 20, 21 and 22, from Caprices, Op. 1, for violin alone, with piano accompaniments added by Mario Pilati. Zino Francescatti, violinist; Artur Balsam, pianist. (Columbia.)

Mr. Francescatti plays brilliantly, in the grand manner essential to the interpretation of these pieces. Nevertheless, the recording would have been far more satisfactory had he performed the Caprices without piano accom-

paniment, as Paganini intended them to be done. Mr. Balsam plays discreetly, but the piano part inevitably interferes with the clarity of the violin part. One can sense an element of constraint in Mr. Francescatti's playing, which would not have been present in a solo performance. R. S.

SCHUMANN: Symphony No. 4, D minor. Cleveland Orchestra, George Szell, conductor. (Columbia.)

Mr. Szell has always been an eloquent and faithful herald of Schumann's orchestral music. This recording reveals the Cleveland Orchestra as an organization of the first rank. One is reminded that the diatribes against Schumann's poor orchestration are largely founded on bad performances, for Mr. Szell makes everything sound, without a trace of awkwardness. Especially heady is the performance of the last movement, in which explosive entrances in the fughetto in the development section are a miracle of precision. R. S.

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KARL WEIGL

Karl Weigl, Austrian composer, conductor, and music teacher, died after an illness of two months, on Aug. 11, at his New York home. He was 69.

Mr. Weigl was born in Vienna, where he studied composition with Alexander von Zemlinsky, at the Vienna Conservatory, and with Robert Fuchs, and piano with Anton Door. He received a doctor of philosophy degree from the University of Vienna in 1903, where he studied musicology with Guido Adler. He was assistant coach, under Gustav Mahler, at the Vienna State Opera from 1904 to 1906. He became a member of the faculty of the new Vienna Conservatory in 1918, and was made a pro-



Drawing by B. F. Dolbin

Karl Weigl

fessor ten years later. In addition, he taught summer courses for foreign students at Salzburg.

The Vienna Society of Friends of Music awarded him the Grand Silver Medal for composition, and, in 1910, the Beethoven prize, for a string quartet. He also won the prize of the Philadelphia Mendelssohn Club for an eight-part a cappella work, in 1922, and the Prize of the City of Vienna for World Festival, a symphonic cantata, in 1924. Mr. Weigl completed his Sixth Symphony shortly before his death. Among his works are three overtures, four concertos, eight string quartets, the last of which was completed two weeks before his death, more than 200 songs, and various shorter works for violin, piano and organ.

Mr. Weigl came to New York in 1938, and was appointed teacher of theory for the commission on music training and scholarship of the New York Philharmonic Society. He also taught at Brooklyn College, the Chicago Y.M.C.A. College, and the Boston Conservatory, and at the time of his death was a member of the composition faculty of the American Theatre Wing professional training program.

MRS. WALTER DAMROSCH

BAR HARBOR, ME.—Mrs. Walter Damrosch, wife of the noted orchestra conductor, died here on July 27, at the summer home of her daughter, Mrs. Gretchen Finletter. She was 82 years old. Mrs. Damrosch was the former Margaret Blaine, daughter of James G. Blaine, Secretary of State and Republican candidate for the presidency in 1884, who was defeated by Grover Cleveland. The Damrosches were married in 1890, at the beginning of Mr. Damrosch's career as an operatic and orchestral conductor. Mrs. Damrosch is survived by her husband, by her sister, Mrs. Blaine Beal, and by three other daughters, besides Mrs. Finletter, Mrs. Robert Littell, Mrs. Sidney Howard, and Mrs. Herman Kiaer, all of New York.

Obituary

E. ROBERT SCHMITZ

SAN FRANCISCO.—E. Robert Schmitz, pianist and teacher, died in a hospital here on Sept. 6, after having suffered a stroke. He was sixty years old. Mr. Schmitz was born in Paris in 1889, and studied at the Paris Conservatoire—taking piano with Diémer, composition with Chevillard, and ensemble with Catherine. He was graduated in 1910, with a first prize in piano.

Two years after his graduation, Mr. Schmitz founded and conducted the Association des Concerts Schmitz, in Paris. He came to America in 1919, and was heard in recital and with orchestra. In 1920, he founded the Franco-American Musical Society, which was, in 1923, incorporated as Pro Musica. He continued to concertize extensively, being considered a specialist in the music of modern French composers. He made his last public appearance in New York on March 1, 1949. He was well known for his summer master classes, which he held in various cities for many years. During the first World War he served as a captain of artillery in the French army.

VITEZLAV NOVAK

PRAGUE.—Vitezlav Novak, Czech composer, said to be the last surviving pupil of Antonin Dvorak, died near Prague on July 18, at the age of 79. He composed four operas, as well as ballets, symphonic poems and other orchestral works, a piano concerto, chamber music, and many works for piano, chorus, and solo voice. Of these compositions, his Slovakian Suite is best known. He was a teacher at the Prague Conservatory from 1909 to 1920, and was director of the Czech Conservatory until 1922. In 1945, he was decorated with the title of National Artist.

WALTER WIDDOP

LONDON.—Walter Widdop, British operatic tenor, died on Sept. 6, at the age of 56. Born in Morland, near Halifax, Nova Scotia, he appeared in leading Wagnerian roles with the British National Opera Company, at Covent Garden and on tour. He sang at Barcelona during the International season of 1927, and appeared in The Hague and in various German cities. He also sang in festivals in England and America. Besides his Wagnerian roles, he sang the heavier tenor roles in the Italian repertoire and the tenor role in Vaughan Williams' *Hugh, the Drover*.

PIERRE MATHIEU

Pierre Mathieu, who had been a member of the oboe section of several American orchestras, died at the age of 61 at his home in New York. Born in Paris, he won first prize as oboist at the Paris Conservatory; in 1919, he came to New York to play with the New York Symphony under Walter Damrosch. Later, he became a member of the NBC Symphony, the Barrère Little Symphony, and the Chautauqua Symphony, and also taught at the Juilliard School of Music. His last position was with the St. Louis Symphony, from which he retired eight years ago.

OSCAR WASSERBERGER

Oscar Wasserberger, violinist, died recently at Beth David Hospital; he was 49. He had last lived in Los Angeles, where he had worked for Twentieth Century-Fox Film Studios. A pupil of Philip Mitchell, he was an original member of the Capitol Theatre Symphony, and was a founder of the Arts and Artists Organization of Los Angeles. He is survived by his wife, Margaret; a daughter, Toni; his father, Ferdinand; a brother, Emil; and a sister, Mrs. Sonia List.

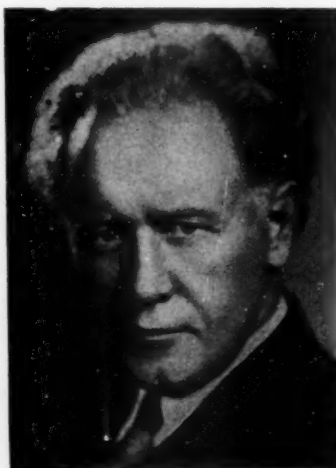
HANS KINDLER

WATCH HILL, R. I.—Hans Kindler, founder and for seventeen years conductor of the National Symphony, in Washington, D. C., died at his summer home on Aug. 30, at the age of 56. He had been ill since his return in June from a series of conducting engagements in Sweden, Finland, Hungary, and Czechoslovakia.

Johannes Philippus Hendrik Kindler was born in Rotterdam, Holland, on Jan. 8, 1895, the son of Carel and Jeanette (Hanken) Kindler, both musicians. He was graduated from the Rotterdam Conservatory at the age of fifteen, having attained proficiency in both cello and piano. His official debut as cello soloist was with the Berlin Philharmonic, in 1914. He was also a member of the faculty of the Scharwenka Conservatory, in Berlin, and played in the orchestra of the Berlin-Charlottenburg Opera House. He became first cellist of the Philadelphia Orchestra, under Leopold Stokowski, in 1914, conducting the orchestra for the first time in 1924.

In 1931, following a world tour as a concert cellist, Mr. Kindler founded the National Symphony, despite fundraising difficulties caused by the depression. After the first season, he was able to refund 31 per cent of the funds contributed by the sponsors.

Mr. Kindler subsequently established student concerts in Washington schools, and, in 1935, founded the Watergate summer concert series. He remained the regular conductor of the orchestra until his resignation, in November, 1948. He also appeared as guest conductor with orchestras in Paris, Vienna, London, Brussels, Rome, Stockholm, Helsinki, Budapest, Mexico, Chile, and Peru. His final concert with the orchestra he founded was given in March of 1949, at which time he was presented with a handsomely-bound book of congratulatory messages from prominent musicians all over the world. Mr. Kindler was credited with being a champion of American music and of the contemporary music of other countries. He was the composer of several orchestral pieces. He announced last June that he had received United Nations approval for a plan to foster an international exchange of artists, but no further details were disclosed at that time.



Hans Kindler

Mr. Kindler is survived by his wife, Mrs. Persis Myers Hill Kindler; two sons, Jan and Don, both of Maryland; a daughter, Mrs. Helen Behrens, of Paris; twin grandchildren, Eric and Christine Behrens; and a sister, Mrs. Carel Wirtz, of Baltimore.

MARGUERITE STEWART D'ATHOLE VOTICHENKO, wife of Sascha Votichenko, player of the cembalo, died at her home in New York on July 11.

WALTER OLITZKI

LOS ANGELES.—Walter Olitzki, baritone of the Metropolitan Opera and the San Francisco Opera, died of cancer at Cedars of Lebanon Hospital on Aug. 2. Mr. Olitzki was born in Hamburg, Germany, and sang at the Koenigsberg Opera House and other opera houses before coming to the United States in 1940. He was immediately engaged by the Metropolitan, where he appeared in such roles as Beckmesser, in *Die Meistersinger*; Faninal, in *Der Rosenkavalier*; Alberich, in *Wagner's Ring*; Zuniga, in *Carmen*, and Telramund, in *Lohengrin*. He sang in many con-



Wide World

Walter Olitzki in *Die Meistersinger*

certs and oratorio performances both here and in Europe. He took up residence in Los Angeles a year ago, and appeared with the San Francisco Opera, as well as with the Metropolitan on tour. He was scheduled to sing with the San Francisco Opera during its coming season. Surviving are his wife, Lily Olitzki; his aunt, Rosa Olitzka, coloratura soprano, formerly of the Metropolitan; and a sister, who lives in New York.

HERMAN DEVRIES

CHICAGO.—Herman Devries, retired music critic and former opera singer and teacher, died at the age of ninety, at the St. Clair Hotel, on Aug. 24. Born in New York City, he received his musical education in Paris, making his debut there as the Grand Inquisitor, in *L'Africaine*, at the Paris Opera, in 1879. In 1898 he made his debut at the Metropolitan Opera, as Capulet, in *Roméo et Juliet*. His repertoire included roles in French and German operas. Following his retirement from the stage, Mr. Devries became critic for the *Chicago Herald-American* in 1914, from which post he retired in 1944. He also taught and composed music and appeared in recitals. He is survived by a son, René, Chicago editor for the *Musical Courier*.

RICCARDO PICK-MANGIAGALLI

MILAN.—Riccardo Pick-Mangiagalli, Italian composer, died of pneumonia on July 8, at the age of 67. He was the composer of several ballet and orchestral scores, one of which, *Il Carillon Magico*, was performed at the Metropolitan. He also wrote an opera, *Base a Bote*, which was given in Rome in 1927.

GEORGE GORDON

George Gordon, a member of the chorus of the Metropolitan Opera for the past fourteen years, died of a heart ailment in Coney Island Hospital at the age of sixty, on Aug. 27. Mr. Gordon appeared at the Bayreuth festival for several years. He was a brother of the late Jacques Gordon.

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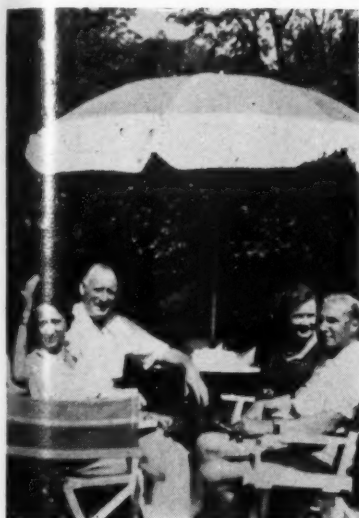
Mary Henderson, soprano, and her husband, Emerson Buckley, test the steering gear on the bridge of the S.S. Veendam while enroute to Havana for a vacation. Captain Klejn looks on with amused confidence



Eleazar de Carvalho, conductor, and Joseph Schuster, cellist, relax at Colorado Springs after a concert



Dr. Albert Schweitzer examines an organ mechanism in Boston. E. Power Biggs stands in the background



O. O. Bottorff, president of NCAC, with his wife, at the Maine summer home of Luboshutz and Nemenoff



Winifred Heidt, contralto, and her husband, Eugene Conley, tenor, do as the Dutch do while on a concert tour of Holland, and eat freshly caught herring in the approved native style of a fishing village



Jarmila Novotna, soprano, in Salzburg, where she appeared in Der Rosenkavalier and Orfeo ed Euridice



Victor Babin and Vitya Vronsky, du-pianists, and Mack Harrell, baritone, at the Goethe Festival, in Aspen, Colo.



Two Cuban artists, Lalita Salazar, folk singer, and Jorge Bolet, pianist, take a stroll through Havana



Talley Beatty supports Doris White in the foreground, while members of the Tropicana dance company strike a pose aboard the liner De Grasse, following the group's return from an extensive tour of Europe

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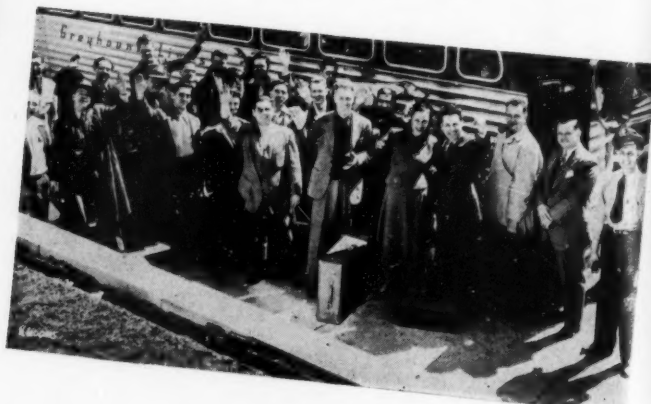
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